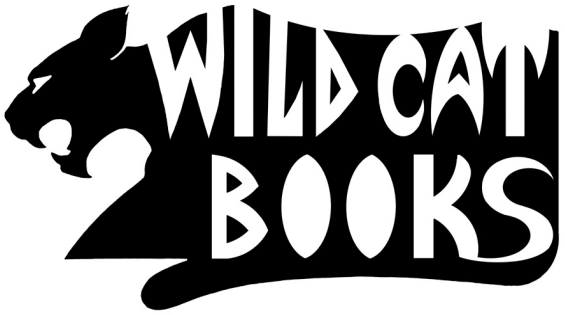
The Pulp Magazine Scrapbook

by

Wooda N. Carr



THE PULP MAGAZINE SCRAPBOOK
by Wooda N. Carr

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Portions of this book originally appeared in a small-press edition in a limited quantity.

FIRST TRADE PAPERBACK EDITION
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INTRODUCTION

This is a book that has been long in coming, and long overdue, that collects together all the many "scraps" of Nick Carr's extraordinary life in Pulp Fandom. Besides having written many articles, essays, and books, he was lucky enough to grow up in a time when the "Bloody Pulps" were in their full blaze of glory. As he mentions in his Preface, an entire generation claimed this era as our Literary Heritage, and even today many people are still discovering the wonders that encompass this part of America's Golden Age.

However, Nick delved even deeper into the depths that lay behind the scenes. He wrote many letters to the actual creators of the pulps: Publishers, Writers, Artists... all were his friends... and he has many wonderful memories and meetings to share with you here. Included are actual letters, photos, and artwork that he has put together in a "Scrapbook" that reveals many insights into the background of his life and the people he knew.

Wild Cat Books is pleased to present these actual photocopied reproductions in one volume. There was a small, limited press run that was put out a few years ago, but that only contained half of the material included in this Deluxe Edition. Technology has advanced enough that these tattered pages can now be gathered together in a nice volume, and hopefully last for years to come...

Some of the reproductions are rough, some covers are worn, but like the pulps themselves, paper and newsprint are fragile things, and this is, after all, a Scrapbook... Bits and pieces of a lifetime... telling stories, sharing memories... typed on his old and trusty Smith-Corona (no computers or fancy word processors for Nick!)... and hopefully inspiring the next generation to continue in his footsteps...

Nick was, and still is, my mentor, and very good friend, and I'm eternally grateful he chose me to carry on the tradition of keeping the pulps alive and well into the 21st Century...

Thanks, Nick, for all you've done for me personally, and for all you've done for Pulp Fandom... You're one-of-a-kind... and so is this book...

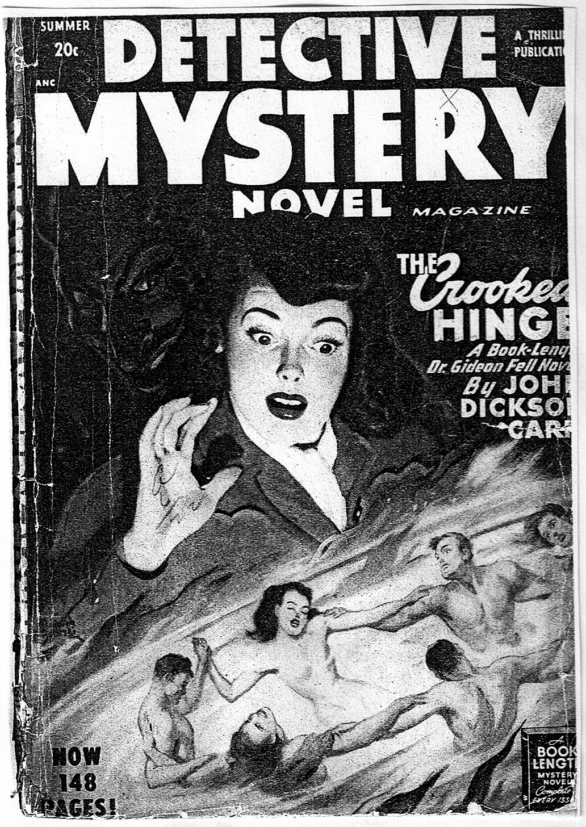
Ron Hanna
Winchester, VA
2007

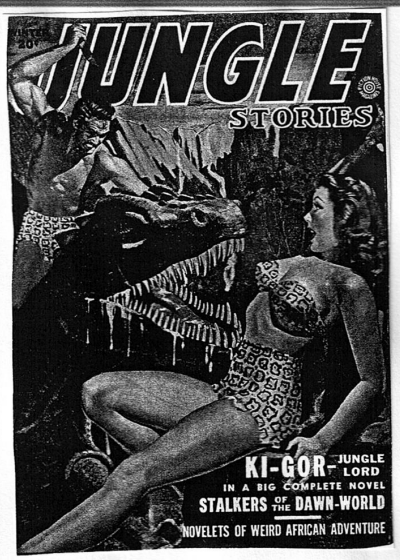
NOTE: The addresses of the writers and artists have been blacked out by Mr. Carr to protect their privacy.

THE PULP MAGAZINE SCRAPBOOK OF COVERS, LETTERS, CHARACTERS

by

NICK CARR





THIS BOOK IS DEDICATED TO

THE PULP AUTHOR
THE PULP ARTIST
THE PUBLISHER
AND
ALL WHO MADE THESE MAGAZINES POSSIBLE

THE GHOST

THE CRIMSON MASK

Walter B. Gibson
and
Nick Carr

PREFACE

I welcome you to that fascinating world of the pulp magazines, those ten cent issues (in the beginning at least) many of us read a long time ago. You will see many different covers, meet the characters, read a few of the many letters written to me by the men who wrote the stories.

I just thought it was about time to share their comments with each of you. I DON'T FOR A MINUTE THINK ANY OF THOSE INDIVIDUALS WOULD OBJECT to their letters being included in this book.

These letters and even the covers are now a part of our literary heritage. Also many of the writer's are no longer with us. But they left behind stories and works of art that held us in awe as we eagerly read every page . When the story ended we couldn't wait for next month's issue to show up at the local news-stand in our home town.

Indeed the pulp magazines were a part of America's literary heritage. It was the proving grounds for many a writer in the years to follow. For a small amount of money--but pretty big for you and I back then those author's took us from the western frontier to the far reaches of outer space. The women had their love stories; the man adventure, even terror and horror reared it's ugly head. But we loved every single issue, and some of us carried copies home hidden inside our coat or even a violin case as I did with one particular issue of the Spider.

So--turn the page and return with me to yesteryear--and please stay for a long time!

Cordially,
Wyatt Blassingame

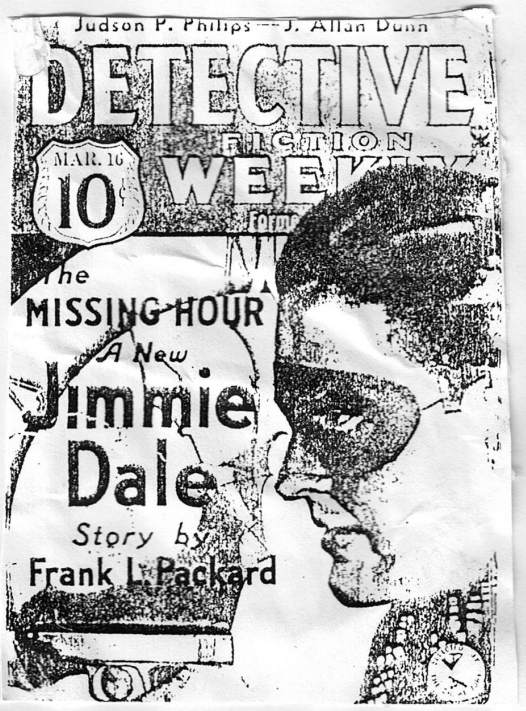
THE LETTERS

"Cover's Sell Magazines!"

Harry Steeger, President, Popular Publications.

Those words were written in a letter to me , March 24, 1975. He continues: "You would have thought our cover's were designed for admission to the Louvre, judging by the amount of care and time we put into them. It amuses me now to remember that every single cover Popular ever used until we sold it in 1972 was planned by me and the artist and then chosen by me. I kidded people by saying I bought more of those oil paintings than anyone else in New York."

In May of 1980, artist Norman Saunders wrote to me as follows: "I think Walter Baumhofer was the greatest pulp artist that ever existed. He was one of the very first to respect the pulp magazines and his own product to the extent that he always painted from live models. Prior to Walt the average pulp cover painter used old scrap and clip of other pictures to produce a pulp cover. There were few exceptions. He had a male model that he employed on a weekly wage for a number of years. It was the magazine Doc Savage that gave him the opportunity to turn out a class "A" cover and he made the most of it. He really hit his stride when Steeger hired him for Popular Publications western, mystery and detective covers. He really turned them out--all of them good along with a number of excellent ones. I could go on about him



THE COVERS

and the end would still come out as the greatest pulp artist ever."

Saunders painted covers for a variety of magazines including Dell, Street and Smith, Fiction House, Ace, Black Mask, Westerns and those Saucy issues. His first cover was in October, 1935 for Dynamic Adventures, bought by Bill Lawler, Art Director for Street and Smith. He usually signed his paintings during the Thirties, but stopped in the Forties.

At one pulp magazine convention in Dayton, Ohio, Saunders and I along with Harry Steeger were having a drink in the bar when Saunders related the following story: He had painted a number of covers with a morgue background. In those early days no photographs were allowed, so he had a minister friend who wrote a letter of introduction, which introduced him as a student mortician visiting New York City and please allow him to look over the place. He got inside, had his look around. Once back outside he made his pencil sketches, thus giving him some first hand information for future use.

In the December 1935 issue of Public Enemy, Saunders not only did that cover but also wrote a note to me which I've reproduced.

DR. ZENG from POPULAR DETECTIVE

In my files is a short note from Walter Baumhofer that reads: "The time I spent in the pulps about ten years were I think, the most fun of my whole life."

Another artist I have met, shared many visits with and corresponded is Robert G. Harris. (Most of you who have read my book "The Western Pulp Hero," know of my relationship with this wonderful individual.)

There is one particular letter he wrote about a specific pulp cover worth relating: "Thanks, Nick, for your reply on the question of the legitimacy of a Masked Rider western cover. Your photo copy of course quickly solved this little problem. In 1935 I did a cover for Thrilling Western magazine, May issue, with illustration subject matter as shown in your photo. It ran under a lead story, "Land of Hot Lead," by Russel Bankson. Now, it so happened "Masked Rider Western" is or also was a Thrilling Publication. So in 1938 in order to save a couple of bucks the publisher ran this cover again under a new title. The only change thay made in the re-run--the cowboy on the horse is now wearing a mask over his eyes and they dropped out the scenic background for a flat solid color. It amazes me that I did a Masked Rider Western and didn't know it."

(Below the reader will see a snapshot of Harris holding up one of his paintings.)

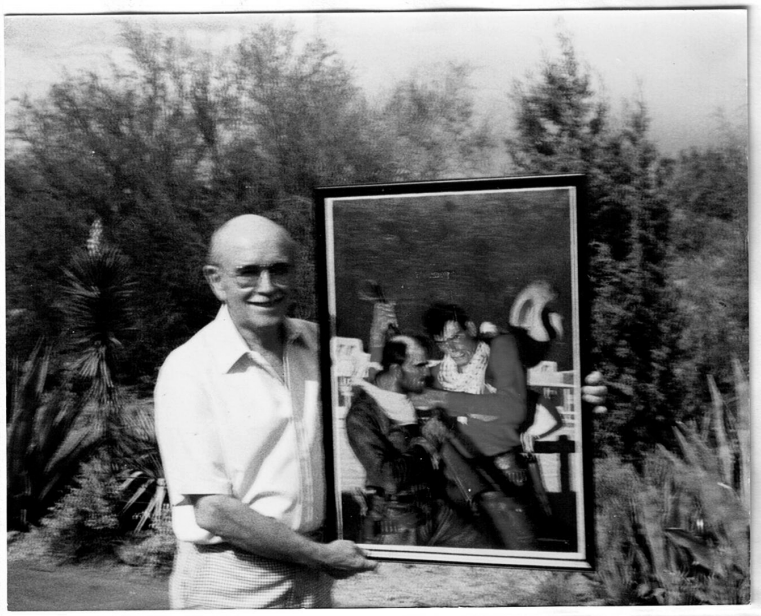
There is also a smaller cover of one Dime Detective issue I would like to get my hands on. But to date it has never appeared anywhere.

. . . . . .

Someone once asked if I had any magazines kept for special reasons. Indeed. One in particular is Big Book Western, November, 1935, only because the cover depicts General George Armstrong Custer in the wrong attire. He is show in regular uniform whereas he wore buckskin in the actual battle.

I do have a few signed by both artist and author. There is also the February of 1935 copy of Dime Detective magazine presented to me by Shirley Steeger. It came from her husband's private collection.

The Doc Savage cover in my library was signed by Robert G. Harris. As to the Terror Tales copy--I just liked this cover in particular.

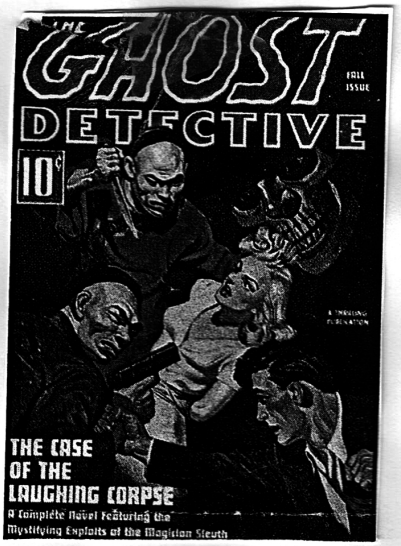


THE CHARACTERS

They were "a dime a dozen," those men and women, hero and villain, each unique. You will probably recognize many of them. I am fortunate to have a complete set of Operator 5. My book "America's Secret Service Ace," was of course all about him and his adventures. I was most fortunate in that artist Franklyn Hamilton did the cover. His original sketch hangs on my apartment wall. Frank also did the covers for two other books, "The Flying Spy," about G-8, and "The Other Detective Pulp Heroes."

The book "The Western Pulp Hero" cover was sketched by Lester Belcher. In the winter of 2001, Wildcat Books published "The Pulp Hero," and again Franklyn Hamilton's artistic touch is visible on the cover.

There is one final thought before you turn the page: I DON'T THINK FOR ONE MINUTE ANY AUTHOR OR ARTIST WOULD OBJECT TO THEIR LETTER BEING INCLUDED WITHIN THIS VOLUMN!



THRILLING
WESTERN
10¢
MAY
RAY HUMPHREYS
•
RALPH CUMMINS
•
TOM GUNN
NRA
CODE
GUNSLINGER'S PAY
By
SYL MacDOWELL
LAND OF HOT LEAD
Complete Action Novel
By RUSSELL A. BANKSON

A STREET & SMITH PUBLICATION
JULY
DOC SAVAGE MAGAZINE
REG. U.S. PAT. OFF.
10 CENTS
CONTENTS COPYRIGHTED 1933
QUEST OF QUI
80 Pages of Breath-taking Adventure

[redacted]
Honolulu, Hawaii 96814
August 13, 1973

Dear Mr. Carr:

I would be very glad to answer (memory permiting) any questions you might care to ask about the pulp magazine writing era.

As to the ones you asked in your letter....(1) I may recall other names of the chaps who wrote The Phantom Detective, but at the moment I can think of only one..Norman Daniels. Most of the top pulp writers of that period did a Phantom Detective now an then. I can remember what some of them looked like, but their actual names elude me at the moment. The same goes for those chaps who joined me in writing the Lone Eagle series, another big seller in those days. Both mags were published by Standard Magazines and the editor was Leo Margulies. (you might find him in th NYC phone book)

(2) I don't recall ever hearing of an Emile C. Tepperman (though of course I knew of the mag Operator 5) so I'm afraid I can't help you there.

(3) As to comparing Dusty Ayres to G-8 let me say that G-8 was by far a more popular magazine, and lasted much,much longer. Robert J. Hogan who wrote every G-8 (now dead) was one of my closest pals. As to the magazines,

Hawaii

(over)

they were similar in that the hero ws a red blooded,all-American boy who continuously tackled the absolutely impossible in the air and saved the day for God and country every issue. The difference is that G-8 did his stuff in World War I, and Dusty did his stuff in a war against the USA that was supposed to take place in the far distant future. The Dusty Ayres was only a twelve issue thing, and was something Harry Steeger and I thought up one day in the early thirties when we were having lunch together.

Well, I guess that's it. Send some more questions, if you like, and please pardon my typing. The old hands are not as steady as they once were.

Aloha nui loa,

Robert Sidney Bowen

Robert ~~Sidney~~ Bowen

JOHN JAKES

2/27/80

dear Wooda (or do you prefer Nick?) Carr ...

Thanks very much for your interesting letter. Tom Johnson had said you might be getting in touch. I do appreciate that signed 'plate' for my copy of your G-8 study, which I really enjoyed reading; in fact, a few weeks before Bob Weinberg sent it along (I traded an autographed AMERICANS) I had asked him whether there were any copies still available of your Operator 5 study. Alas, no.

Your Spider book will, I hope, be along before too many more months; my favorite pulp character.

Somewhere I had read that you were John Dickson Carr's cousin - and that J.D.C. had died up in Columbia, about 3 hours from here. I didn't realize he had SC connections. By coincidence, Carr was the first writer I really flipped over - no, I take that back; Bradbury was first, then Carr - and, as beginning writers do, I tried to imitate him. Certainly no one could do that competently. I wrote one novel in his style - or what I thought was his style - it never sold. But at our beach house where most of my 'keeper' books are stored, I have virtually a complete collection of his works - either in hard covers which I bought new, 2nd hand hard covers, or paperbacks. I don't think THE DEVIL IN VELVET has ever been surpassed in the adventure novel field; even JDC's later historical mysteries never matched that first one, in my opinion. He was a masterful writer, and I'm sorry to see so few of his things still in print. On the other hand, I'm confident he will soon be "rediscovered" - as the pulps have been.

Thanks for those good words about my work. That prods me to conclude this, and get back to my research reading for the day - a 118-year-old volume, a personal memoir, I'm reading as part of my work-up on the next novel.

All the best,

John Jakes.

[redacted]

54

Feb 5 1979

Dear Vic –

This cover was one of my earliest paintings – and it is really very pulpy – I sold my first pulp cover to Dells about 6 months or so before this one –

The Editor was Wm Peterson & the Art director was Victor Jaleski

Vic was a great art director & helped me a great deal –

The Model was Joseph Birdsal he modelled for me for about 6 or 7 years & had black hair – not a Blonde –

This was painted in August 1935 & I received $75.00 for it

Yours Sincerely,

Norm Saunders.

PUBLIC Enemy

DECEMBER

10c

Smashing G-MAN Novel

THE RED RAIDERS

Complete in this Issue

FEATURING U. S. AGENTS IN THEIR WAR AGAINST THE UNDERWORLD!

G-77'S FIRST BIG CASE

Jean Francis Webb III

[redacted]

Almost Easter

Dear Woods—

Good indeed to have your note in hand — and especially so since my smashed arm is now healed to a point where I can write at least a few lines in reply. Being crippled since December 2, until very recently, I owe answers to almost everybody I know. I'll probably keep apologize to the world at large for many a month to come!

Your upcoming book sounds like a real winner, and I'm most eager to see it when it comes out. Have you a publishing date yet? And who will be doing it?

Kimo indeed! Yes, I certainly do remember writing him — some of the first Hawaiian background I ever attempted, and some of the most fun to play around with. There were only a few Kimo stories done. The first, if I remember aright, was called Flames Over Eden, with only half a dozen yarns after it. I half remember that Gracie Culver and G-Man novels sort of took over most of my writing time at about the same time. Well, it will be good to see Kimo in print again. And in such good company.

Wish I could write more, but the hand is still feeble. But my best always — Jean

Feb 5 – 79

Dear Nic –

I am mailing your magazine back under separate cover – Thanks for the two copies of "Secret Agent X" – your story of Rayerson Johnson encounter with Steeger on Xmas morning + is similar to mine – I only saw Steeger twice in my life – prior to the Pulpcon in Akron –

And only spoke to him once His office was up in the penthouse & he did not mingle with the earthlings – he was also a very busy man & did not have the time to Horse around shooting craps & so forth – as he now likes to reminisce –

(2)

He was however very nice to work for & every once in a ~~while~~ while he would send word down to the editor or art director when he was particular pleased with one of my paintings —

thanks again for the Secret Agent Books — but do not bother to send more as I really do not read very much & was just interested because some one wrote & ask me how many I had painted & I looked in my files & couldn't find a single cover —

Thanks as Ever

Tom Saunders

May 29 —

Wooda —

you & I are turning into
a couple of 3rd grade pen-pals

I should have bought a
100 shares of US Postal Service
stock when I thought the idea
up a century or two ago —

I have not as of the moment
seen either the "Amicom" or the
Doc Reader —

Happy to hear (& learn) that
you enjoyed your Jungle tries
article — I'm sure you enjoyed
the encouragement —

Concerning Akron — It is just
as well — I have had the
misfortune of having been there —

(over)

it is even duller than Philly.

Truth of the matter is that I am not a very good convention type of fellow — I have never mastered the art of Small Talk — and "Hail fellow ships" and am embarrassed in the situation — I generally sneak off to a bar & drink the time away — which doesn't do much for a Convention —

If I run across Steger I'll give him your regards —

Enclosed are mine

As Ever

Tom

Dear Wooda —

Merry Xmas & a great 1983 to you — & yours —

glad to receive your Xmas note —

I am OK — & still this side of the River Styx though my feet are a trifle damp —

By the way have you ever read the book the "PULP JUNGLE" by F. Gruber published by Sherbourne Press —

I just re read it & it sure brings back the 1930 & 1940

(over)

those were sure crazy times
the books is great fun for me
as I knew and worked with all
of those editors & Publishers -
along with a number of
others!

as Ever Norma E.

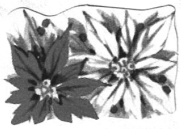
MANUFACTURERS HANOVER TRUST COMPANY
CELEBRATES
THE FASHION INDUSTRY OF OLD NEW YORK

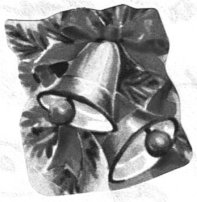
MADISON SQUARE, 1889. An elegant group out
for a Saturday stroll in the society center of New
York. They sport the high-fashion garb for which
New York City was already famous.

Harper's Weekly, November 23, 1889, T. de Thulstrup.

Madison
Square

1889





MERRY XMAS

Dec-10-85

Dear Woody -

I received your 2 letters & Xmas Card - for which I thank you - first off - I am sending Xmas Letters this year - the Xmas Cards are to dam expensive & I have to walk about half a mile to get them -

When you get over the shock - you can continue reading -

the "Doc Smith" Dynamic Adventures cover Oct. - 1935 - was the first cover I sold Streets Smith - the Art Director was "Bill Sawler" a very nice man - he called me to do this cover & I spent 5 hours trying to get up my courage to make a sketch for him - I had Buck fever -

He did a very rough sketch

and told me to quiet down - go home & paint it.

I stopped at Columbus Circle here in NYC & picked 2 bums - took them to my studio painted the picture with their help & paid them 50¢ an hour. about $7.00 in all & sold the picture for $75.00

The other cover was for - A. A. Wyn - publisher of "ACE MAGS." - a number of years later - I don't remember any details - It is an improvement over the first one though -

I did not know Bob Harris except to say "Hello" to - I did admire his work & still do - He had a young kid who helped him with his paintings I think his name was "Stanley" but I am not sure

(2) (BOB HARRIS →) He painted the covers for "Standard Pub. house – and after W Baumhofer quit & Smith – he did Doc Savage & some WWW – Before he went to the ~~slicks~~ slicks – via "Liberty"

If you have his address I would be interested – I received a letter from "Ves Breeden" asking for it the other day –

Thanks once again & a Very Merry Xmas to you

As Ever

Norman Saunders

11 March 73

Dear Nick,

This is belated thanks for the photographs and the photocopies in connection with your research into the Op 5 stories. I'm sure no one has gone nearly as deeply into the subject as you have, and of course I'm very flattered.

Before answering your questions as best I can, which I'm afraid isn't going to be very good, I must make a point. You are rereading and studying the Op 5 series now, and so of course details are fresh in your mind. But you must not forget that I was writing these stories 38 and 39 years ago. At this same time I was writing many other pulp stories. The Op 5 stories and other stories I was doing then added up to about the same wordage. Just as I am unable to recall very much about the other stories, so I'm vague on the details of the Op 5 stories. I regret that this is true, but there's simply nothing I can do now to improve my memory of my work in those days.

With that understood, You'll easily see that I can tell you nothing about the origin of the skull ornament on Op 5's watch chain, except that it was one of the many embellishments I dreamed up for the series. It's the same way with Z-7--- today I haven't the foggiest idea whether that's the designation of a secret agent or a submarine.

I can tell you, however, about the names of Op 5 and Jimmy Christopher, because this is something that happened to me personally and not to imaginary characters on paper. I first recounted this incident to Ron Goulart, who used it as the lead of one chapter in his book about the pulps, "Cheap Thrills." When I was called into the offices of Popular Publications for a conference about writing the series by Harry Steeger, the publisher, and Rogers Terrill, the editor, the cover picture for the first Op 5 story had already been painted. Perhaps it had already been printed, and if so, then the title of the first story (still unwritten, of course) was also on the cover. In either case, the title of the series, Secret Service Operator #5, was born in the editorial ofices, and I had no part in that. But I did have full part in choosing the name of Jimmy Christopher, Tim, Diane, and all the other characters.

While carrying on my correspondence with you and other Op 5 fans, I have wondered about the writer who took over the series after I resigned from the job. Have any of you tried to trace down Emile Tepperman---and if so, what have you learned about him?

I'm sorry to have left foggy holes in my answers to your questions, but I'm sure you understand. My best---

Sincerely,

Fred

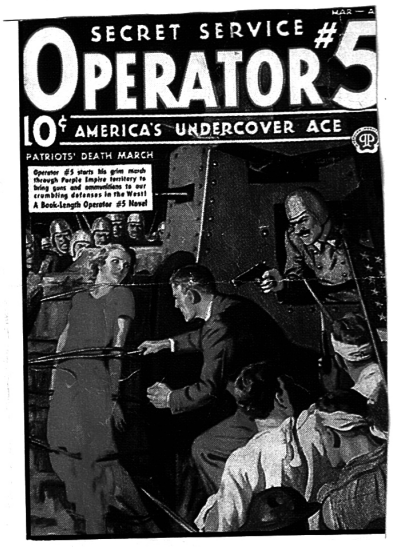
JIMMY CHRISTOPHER

Tim Donovan

DIANE

John and Nan Christopher

2-7



Judson P. Philips

[redacted]

November 20,1979

Dear Nick Carr:-

Sorry to be so long in catching up with you, but a trip,a return to find myself late with a book and a stack of mail. I'm glad you liked Bernard Drew's reprint of The Park Avenue Hunt Club story.

Unfortunately I can't help you with Emile C. Tepperman. I hate to admit it,but in the days when I was grinding out forty or fifty thousand words a month for the pulps my eyes were fixed firmly on the "slicks". The Saturday Evening Post was the holy grail. Well,I made it--and long aftewrwards I realized I'd been very cavalier about a medium that had made me a professional,whatever I wound up being.

Yes,I used to know Ken Crossen very well,both as an editor and later as a personal friend. It's been about thirty years, however,since we've had any contact. If you are ever in touch with him do say "hello" from me.

Of course I'd like to see your book on G 8,The Flying Spy. You mention Popular Publications--My editor at Dodd,Mead is Margaret Norton. Her husband,Alden H. Norton,was editor of Detective Fiction Weekly way back,and later a supervising editor for Popular Publications' whole chain of magazines.

Thanks again for writing. Sorry about Tepperman.

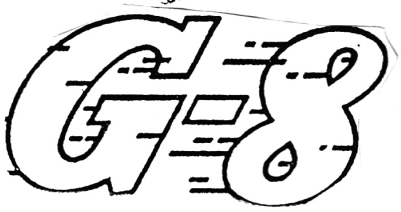
Good luck,

Judson P. Philips

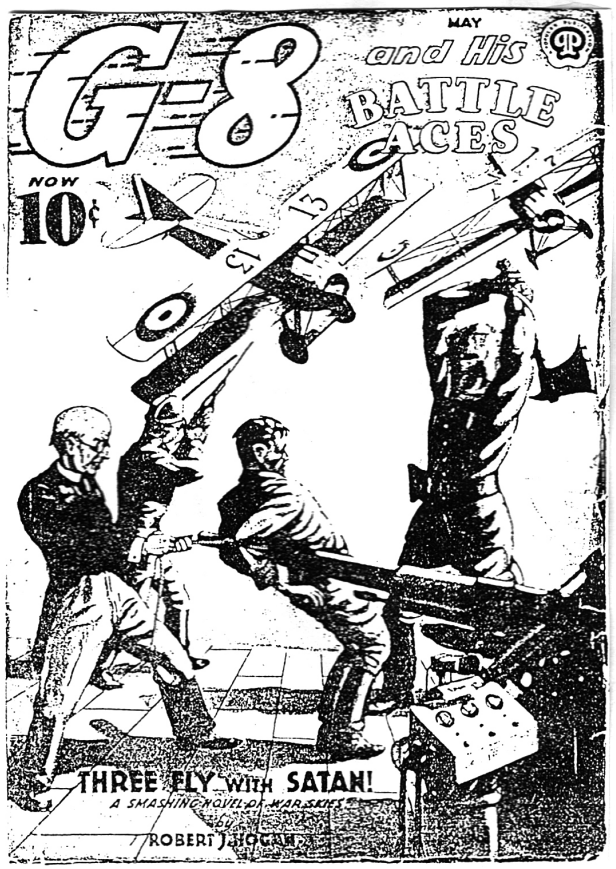
NIPPY WESTON

BATTLE

R-1


G-8

BULL MARTIN


G-8
and His
BATTLE ACES
MAY
NOW
10¢
THREE FLY WITH SATAN!
A SMASHING NOVEL OF WAR SKIES
ROBERT J. HOGAN

WYATT BLASSINGAME

[redacted]

October 2, 1976

Dear Mr. Carr:

I'm sorry to be so slow in thanking you for the magazines. As I may have written you, my wife died the end of May; I've been away a good bit of the time since then, and now I'm having trouble getting back into a working routine. As a result, I'm behind on everything.

I got a copy of Xenophile, also Pulp 8, and The Octopus, and have real pleasure looking them over. I'll get off a note of thanks to the editor, another thing I should have done much earlier.

On the matter of your book about the pulp hero: I think I wrote one, maybe two articles touching on that for the Writers' Digest many years ago. It was probably in the late 30s or very early 40s. However, the main thing I remember now is that because of the physical demands made on the hero by the usual action plot, they tended to be quite a lot alike. They nearly always had to be brave, and even when one was allowed to feel fear he had to go ahead and do what was needed. Also they needed to be physically capable of almost anything. Most were big and strong but other gimicks could be used. I had a hero called John Smith that ran in Popular Publications' Detective Tales. He was small, but had once been blind and had learned to hear more keenly than any other human being. If he could get a villain in the dark the poor devil didn't stand a chance. In fact, it was usually some device of this sort that distinguished one hero from another. The pace of the action was so fast there was little room left for characterization any subtlety of characteri~ation. So usually the hero's "character" was shown in the particular, personal way in which he vanquished the villain

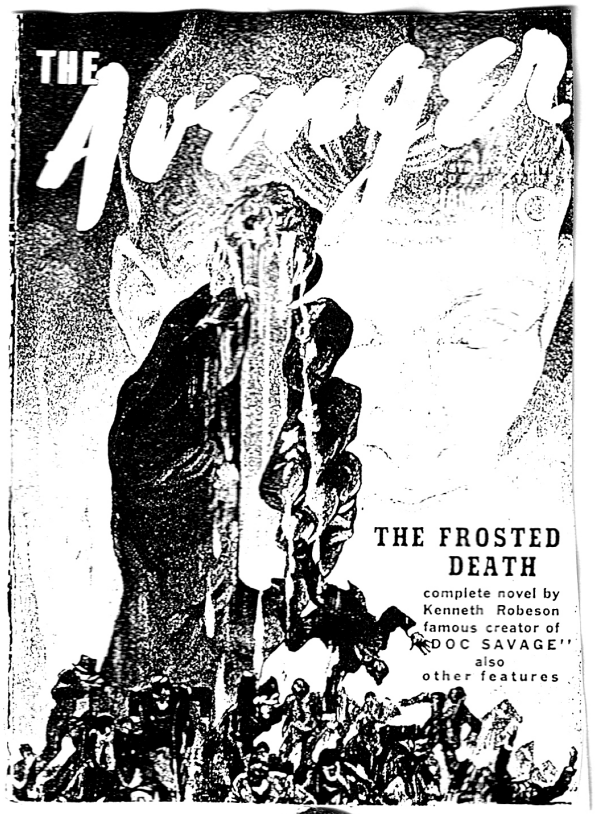
That's not much help, but it's the way I remember it now.

Thanks again for having the magazines sent to me. I do appreciate it.

Cordially,

WB

17


THE
Avenger
THE FROSTED
DEATH
complete novel by
Kenneth Robeson
famous creator of
"DOC SAVAGE"
also
other features

Nellie

Mac

Harry Whittington

[redacted]

August 30, 1979

Mr. Wooda "Nick" Carter
305 S. Val Vista Drive - Space 57
Mesa, Arizona 85204

Dear "Nick" Carter:

Thanks for your letter of August 14. Sorry not to have answered sooner, but things have been hectic here. I've been working on a couple of novels, I was away on a brief trip and my mother passed away on the 20th of the month. I am just now digging out from under.

It's a pleasure to hear from you and I wish I could be of some positive assistance. However, my first pulp story -- a novelette, FIND THIS MAN--WITH BULLETS did not appear until July, 1950, after the golden days of the pulps were passed. It was sold to Mammoth Western Mag (Ziff-Davis) by Fred Pohl who since has become a great name in Sci-Fi, but was at the time an agent.

Most of the old and great pulpsters I knew -- Day Keene, Frank Gruber, Fred Davis -- have passed away.

You might try writing to Talmage Powell -- since I don't know his Asheville, N.C. address, you might write to him c/o Scott Meredith Literary Agency in NY and ask them to forward your letter. Talmage began in the early 40s and knew many pulp editors -- Ejler Jacobsson, Mike Tilden, Harry Widmer, Don Wollheim and others.

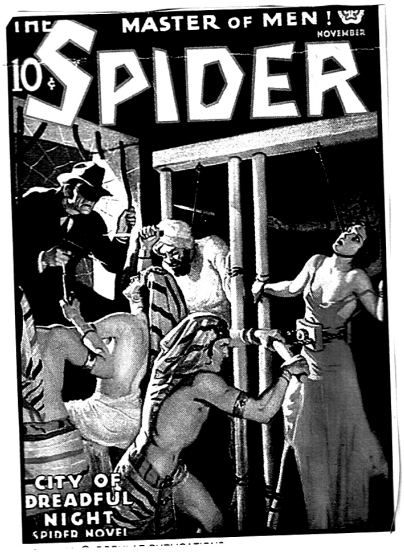
I came along in the early 50's -- my first newspaper short-shorts were sold in 1943, and I sold a couple of novels in 46 - 47, but really began to sell in paperbacks and the men's detective mags after 1950.

Is this any help? You're involved in a fascinating subject and I wish you good hunting and I'll help any way you think I can.

With every best wish.

Sincerely,

Harry


THE MASTER OF MEN!
NOVEMBER
10¢ SPIDER
CITY OF DREADFUL NIGHT
SPIDER NOVEL

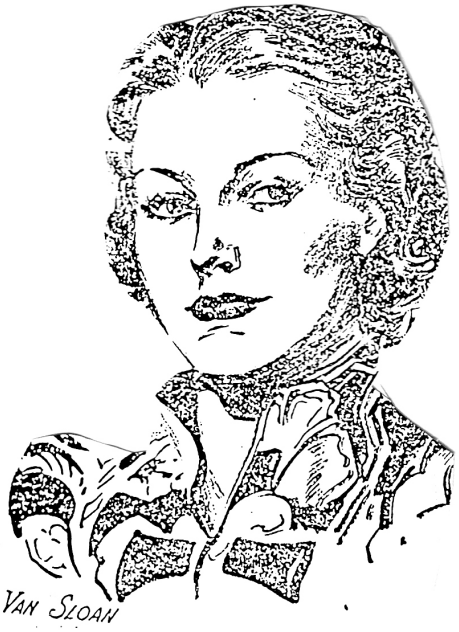
RICHARD WENTWORTH

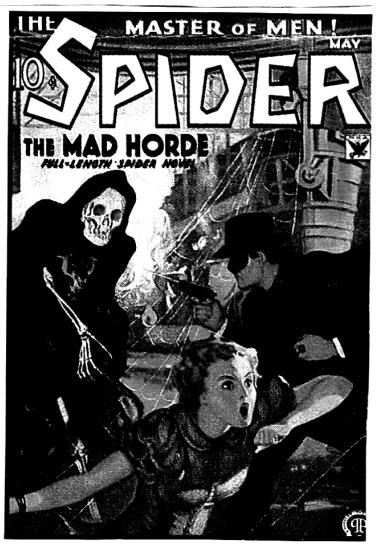
JENKYNS

STANLEY KIRKPATRIC

BLINKY McQUADE

RAM SINGH


NITA VAN SLOAN


THE MASTER OF MEN!
MAY
10¢ SPIDER
THE MAD HORDE
FULL-LENGTH SPIDER NOVEL

HUGH B. CAVE
[redacted]

15 July 1992

Dear Wooda,

Just received a copy of THE OTHER DETECTIVE PULP HEROES from Doug, and what a great job it is. I picked it up to skim it, intending to get right back to work on some correspondence I was in the midst of, and didn't put it down until I'd finished reading the whole thing.

Loved your introduction. (Thanks for all those generous mentions of that bloke Hugh B. Cave.) Loved the illustrations. And, of course, the whole book brought back a host of memories.

If you saw that little piece of mine in Pulp Fault #10, I should tell that it's only the first of 19 such pieces that I did for Doug a while back. Had no intention of doing so much, but when I got going on it I couldn't stop. So now he has 60,000 words of my reminiscing about my pulp-writing days, and we're talking about the possibility of his doing them as a book like yours. I hope it comes to pass. I'd be really proud to see my name on such a handsome and carefully published book. Especially as I know Doug would fill it with copies of the original illustrations for many of the stories mentioned!

Things go well here. A Polish publisher is doing six of my last seven novels. England and the U.S. are co-publishing a collection of my fantasy/horror tales with cats in them. I have a whole heap of short stories--well, 16--upcoming in hardcover anthologies, plus 6 more in magazines. And a new film company is interested in doing my latest novel, LUCIFER'S EYE, as a TV movie.

Peg and I are in good health and rolling along as usual. Hope all's well with you and yours. Congrats again on a most interesting and handsome book. I'm mighty proud to be mentioned in it.

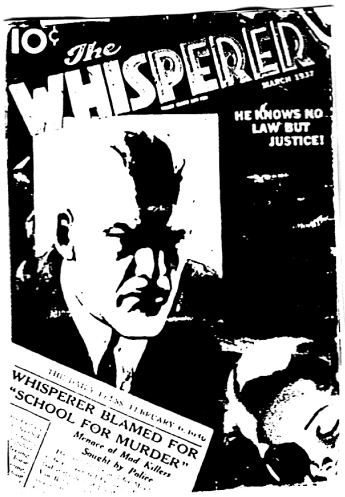
Warmest,

Hugh

JAMES "WILDCAT" GORDON

SLUG MINOR

ICHARD TRAEGER



Aug 16, 74

Dear Mr Conn:

Thank you for the clippings I enjoyed every word of it.

I am anxious too to read Steinbeg's book on Doc Savage and Les. I like the title "The Man Behind Doc Savage" I understand Phil Farmer has an article in it as well as Bob Sampson

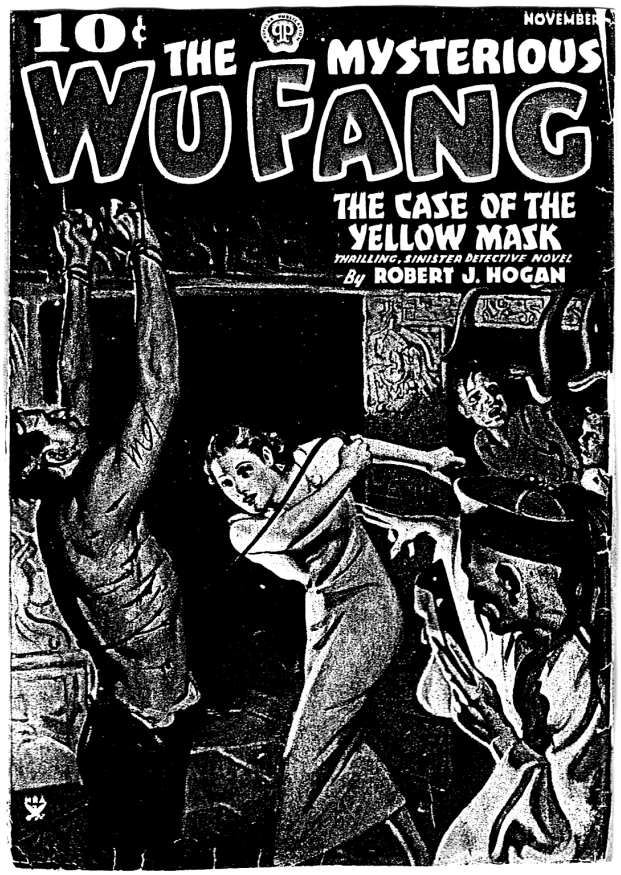
We haven't had a very nice summer here in the middle west — too hot and dry.

Did you get to go to the Pulp Convention this year? I wonder if they had a good turn out

Best, as always

Mrs Hasler Dent

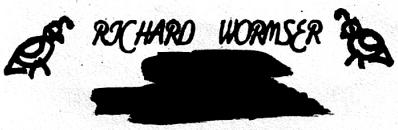
P.S. I haven't heard much about the Doc movie — I know they are making the second one now I don't know why the first one hasn't been released.



Jerry Hazard

Val Kildare

Kohara



Dear Mr. Carr-

I've been quite ill, but I'm back at my desk now. I hope what little information I can give you won't come in too late to help you.

I don't remember Emile Tepperman. While I was a pulp writer from 1932 on, after '37 I was on the West Coast, and out of touch with my colleagues.

As to Nick Carter, I wrote the first seventeen novels to come out in magazine form. I started in the fall of 1932, and the first issue, naturally, came out in '33. I wrote all seventeen in ten months, but Street & Smith paid me so little that I wrote two short stories a week at the same time. I have slowed down since then.

The short stor es appeared in the back of Nick, The Shadow, Pete Rice and Doc Savage. Lester Dent wrote Doc Savage, and I cannot remember who wrote Pete Rice, a Western.

Detrct ve Fiction Weekly, a Munsey book, needed a crime writer, and Jack Byrne, then the head of Fiction House, told me to go down there, and thereafter, I free-lanced, avoiding the Nanovic divisiom of S &S.

I sold a lot to Popular Pubs.; Mike Tilden there had been an editor at S.& S. when I was.

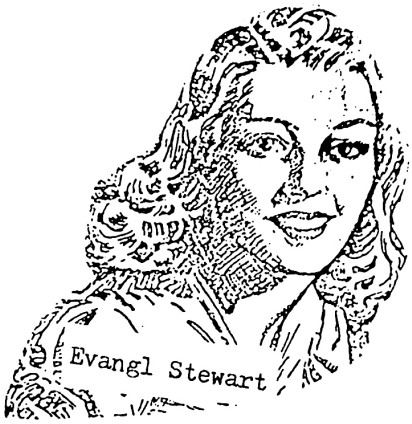
Apologies again or taking so long to answer you.

Cordially,

Richard Wormser

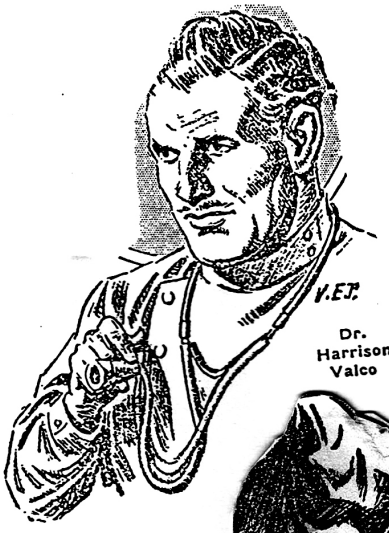
Jethro Dumont

Gary Brown



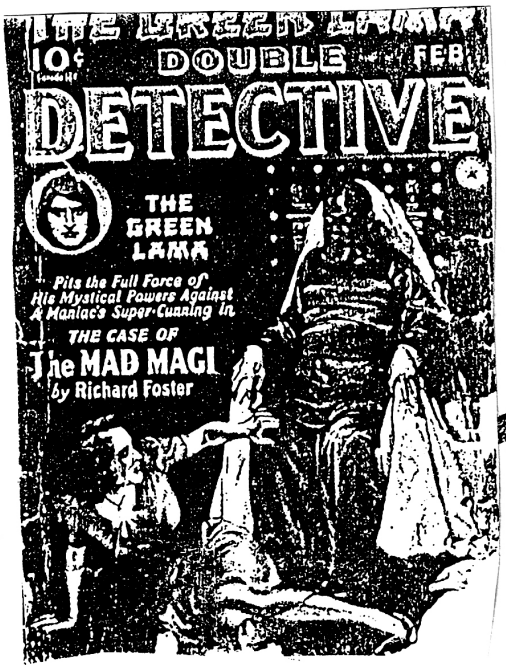
Evangl Stewart

Theodor Harrin



V.E.F.

Dr. Harrison Valco



The Green Lama

Ken Clayton

John Carraway

[redacted]

Dear Mr Carr--

Thanks for your two letters and the duplicates of those old covers & illustrations. Frankly, I'd forgotten my name went on STORM OVER CARIB CAY. Now, your questions:

1. I met only Lester Dent, long ago, one time. He was extraordinary back in the 1930's, for having a beard. I only heard of Gibson and Stockbridge. Not enough to comment.

2. Only a few pulps stay with me, [redacted] except for all the FANTASY & SCIENCE FICTION with my stories. Just now--no need, but I may impose on your sometime.

3. Never read Cheap Thrills, but I've heard of it.

4. And, again sorrow, but I don't know who Robert Wallace was. Those who would know have died, I fear. I'll ask Karl Wagner.

5. Thanks, I'd like a copy of PULP.

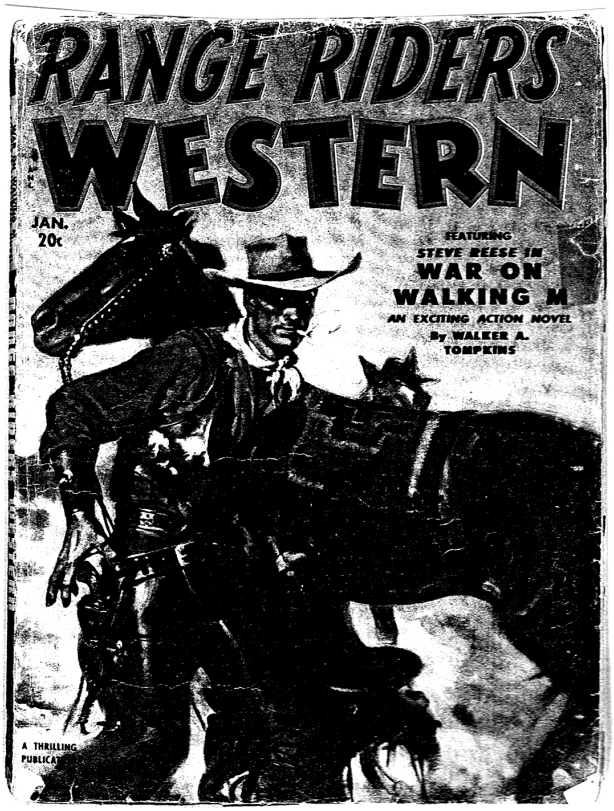
6. About the villains, DOC SAVAGE had some great ones. Once, doing something for Mort Weisinger(Better Pubs), I was stuck for a villain and said, "How about a mysterious Chinaman?" And he cried, "No, no, a thousand times no!" Once I wrote for STARTLING STORIES, a s-f booklength called TWICE IN TIME, later punlished hardcover and paperback. A young scientist went back to Florence, circa 1466, and in the last paragraphs found he would be young Leonardo da Vinci. The villain here, named [redacted] Guaracco, [redacted] took long, careful study and research. Years afterward, I felt repaid when Richard McKenna, the brilliant author of THE SAND PEBBLES and also one of the s-f greats, declared that Guaracco was a true Renaissance [redacted] figure; erudite as McKenna was, I felt complimented. In a series I did for WEIRD TALES, about a psychical detective named John Thunstone(scheduled for a book maybe year after next), I had a villain called Rowley Thorne, pretty well realized as a haunted, unhappy modern sorcerer. I based him on Alistair Crowley, whom I didn't know except by his sleazy reputation. Once I was asked, "What if Crowley sues you?", to which I said, "Tell him I dare him."

I should have said before, I tremendously admire your cousin, John Dickson Carr, and knew some of his friends--Christopher Morley, Edgar Smith, of the old Baker Street Irregulars. Also, I think John T. Metcalfe knew and liked him. Chris, Edgar and John are all dead now.

I hope there's some help in all this. Good luck.

Sincerely,

Manly Wade Wellman


RANGE RIDERS
WESTERN
JAN.
20c
FEATURING
STEVE REESE IN
WAR ON
WALKING M
AN EXCITING ACTION NOVEL
By WALKER A.
TOMPKINS
A THRILLING
PUBLICA

STEVE REESE

Dusty Trail

HANK BALL

JOE ARCHIBALD

[redacted]

September 7th

Dear Wooda:

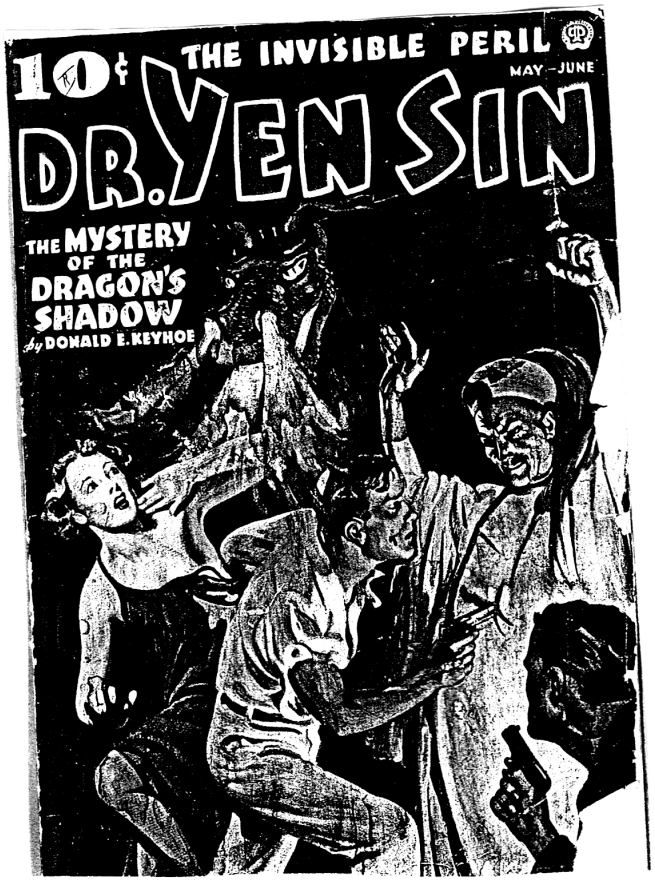
Dammit,I've mislaid your last letter and must ask you for the address of your friend,Fred Siehl. I received an old Flying Aces mag dated in the thirties from Al Grossman a few days ago and I owe my thanks to all you pulp buffs. You no doubt remember the old aviation writer, R. Sidney Bowen? He is sweating out a terminal illness in Hawaii where he's lived for the past fifteen years. We were fellow cub reporters in Boston a long time ago and shared diggings in New York for two or three years. My wife is his first cousin.

It looks like Emil Tepperman has gone the way of Judge Crater and Jimmy Hoffa for I've been unable to get the slightest lead regarding him. A reunion of the old pulp writers should have been arranged twenty years ago. What a bash it would have been!! What lies could have been swapped, especially if Alexis Rosoff would have been there. Does his name ring a bell?

When the spirit moves drop me a few lines and keep building up those nostalgic files.

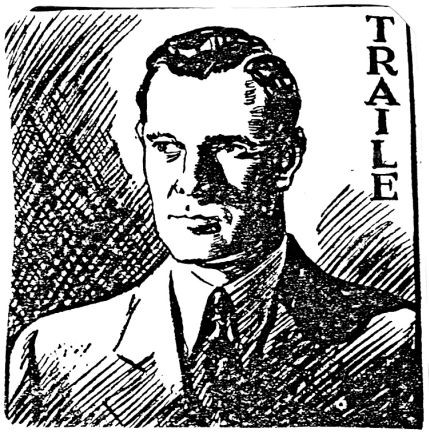
My best,

Joe


10¢
THE INVISIBLE PERIL
MAY–JUNE
DR. YEN SIN
THE MYSTERY OF THE DRAGON'S SHADOW
by DONALD E. KEYHOE

DR. YEN SIN

GORDON


TRAILE

SONYA

Talmage Powell
[redacted]
PHONE: (704) 254-2291
April 8, 1980

Dear Nick Carr,

It was nice to receive your note of March 31.

I'm afraid I can't give you very much on Tepperman who, as I recall, was not among the most prolific. Day Keene, a fine pulp writer, was a very close friend of mine for many years, and I have a recollection of one evening when Irene, Day's wife, referred to Emilie C. Tepperman as a woman. Just how the name came up in passing I have no earthly idea, and I haven't the faintest idea why Irene made the reference. I don't know if Irene had any specific knowledge of Tepperman or if her remark was something of a facetious bon mot or play on words in passing coversation. In any event, the grain is passed along for whatever it's worth. I think that Don Wollheim bought as much Tepperman copy as any editor, when he was with Wyn. The last I heard Don was publishing DAW books. He might be able to tell you something about Tepperman.

I would suspect that you probably, through your research, know more about Fred Davis than I do. We appeared together several times in magazines, and he once resided fairly near me for a time in Florida. But we never seemed to develop more than a pleasant acquaintanceship, just never being around each other that much.

I regret that I never had the pleasure of meeting your cousin. I've read a good bit of Carr/Dixon, and I wouldn't be surprised if perusal of old Ellery Queen Mystery Magazines turned us up together a time or two as contents-page neighbors.

It's good to know that people are keeping the pulp tradition alive. It was quite an era. I joined the club in 1943 when I was barely out of my teens and published about 200 pulp stories before the magazines all became history.

A very close friend, Robert Turner, wrote a book a few years back, published by Sherbourne, that might interest you. The rather jawfull title, "Some Of My Best Friends Are Writers But I Wouldn't Want My Daughter To Marry One." In recounting his career, Bob covers fields other than pulp, but the pulps do figure in, and the book, if you can find a copy, offers some insight into working, professional writers of the era.

Regards,

Talmage

The Masked Rider

May 8, 1975

Mr. Woods Nicholas Carr
2210 Chambers Lake Drive
Panorama City
Olympia, Wash. 98503

Dear Mr. Carr:

Sorry to have delayed so long in responding to your nice letter, but I have been trying to locate someone who knows about Emile Tepperman, whose name I do remember vaguely, but whose whereabouts and history I am not familiar with.

I do have a suggestion, however. Ron Goulart, the science fiction writer, wrote a book about the pulps a few years ago and he may have discovered something about Emile C. Tepperman in his research.

You can reach him by writing to:

Ron Goulart
72m Stonebridge Rd.,
Wilton, Conn. 06897

Ron does a current paperback series which is a revival of an old pulp series under a different name. He has also done some Phantoms and Flash Gordons. I think he would be someone who might be interesting to correspond with.

There are several other people I can think of, but I do not know any addresses. One is Sam Moskowitz, who is an anthologist. He has compiled a number of science fiction anthologies and has also written a book about the pulp days. Perhaps you could write to him through his publisher - if you can locate one of his books in the book store or library.

As for the people with whom I worked during the days I was at Popular Publications, I am not in touch with any of them at present, and I am afraid most of them are gone from the profession now in one way or another.

You are right. It was a good era, especially for real escape fiction, the present time not being a comparable time at all. It may be so in the future. Who knows?

It was nice of you to write me and I hope I have helped some.

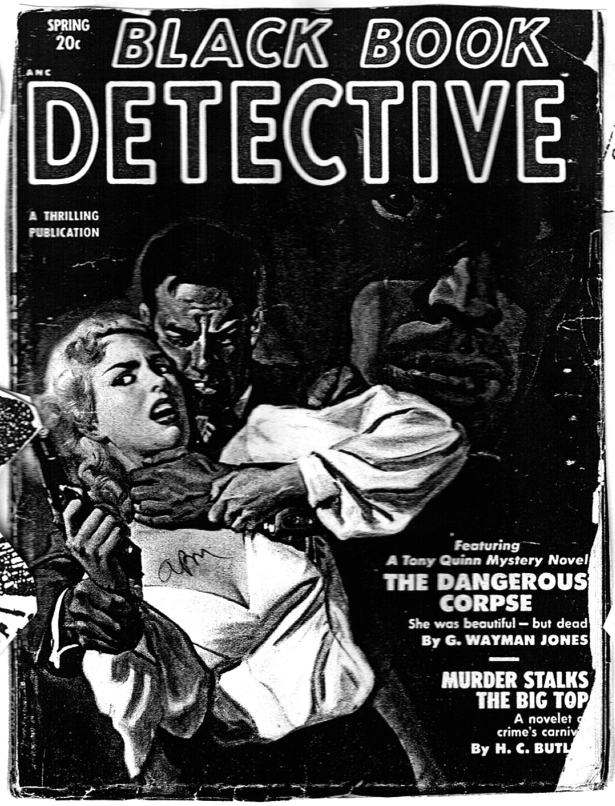
Yours sincerely

Bruce Cassiday

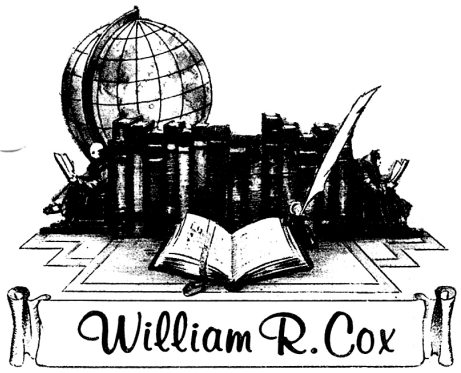
Bruce Cassiday

CAROL

McGRATH



Police Commissioner Warner



Sept. 12, 1976

Dear Wooda Carr:

All I remrmber about Emil Tepperman is that he wrote for ACE G-MEN, a terrible magazine for which I did a series character much to my embarrassment. But in those days I avreaged 600,000 wordd per year and the series's paid off, made all the difference in your style of living. Reckon I did as many as anyone in Blue Book, the sports pulps and the crime pulps. OFFICER MURPHY under the byline "Joel Reeve" ran, in fact, for eight years in Blue Book.

And I fell into the present best-selling western series, "Buchanan" in 1970 and it's also paying off.

I wonder if Tepperman was a house name?

Tod Ballard, Box 1042, Mt. Dora, Florida, 32757 may know more about this. He was in the business long before I was.

I met Gibson at Ted Tinsley's rented place on Anna Maria in the early 40s. Ted was the "part time Shadow" you know, relieving Walt when he became weary. Walt was a great amateur magician.

I published over 1,000 magazine stories before ducking into television and films. It was a nice run for me, since the slicks paid well and Blue Book a nickel a word. And as I say the series cnaracters were the basic gold mine. I can't begin to remember them all, John Wade. Tom Kincaid (later a paperback series for NAL, shortlived), Willy Boulder, The Whistler Kid - oh, there were a dozen more. Gave most of my pulps to U of Oregon with the other junk they want, letters, etc. I do remember one more, which I truly enjoyed, "The Mad Mulraneys" in Blue Book...during the war, also Joel Reeve byline. But about the series you mention I know nothing. I never read pulps.

Glad to hear from you. Wyatt is a dear friend for lo, these past thirty-odd years.

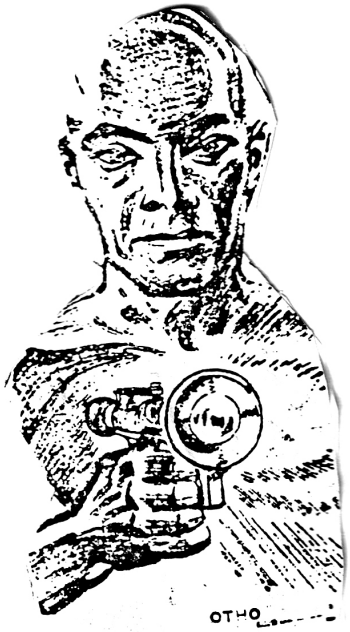
The best,

W

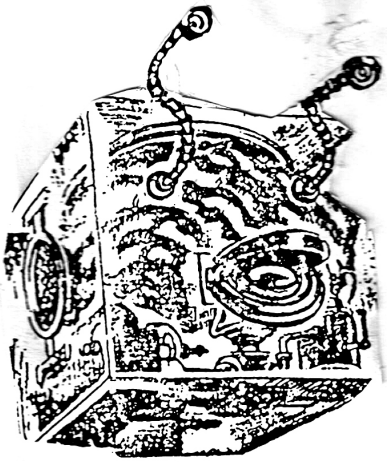
[redacted]

38

CAPTAIN FUTURE



GRAGG



THE BRAIN

DAW BOOKS
DAW BOOKS, INC. 1301 AVENUE OF THE AMERICAS NEW YORK, N.Y. 10019

DONALD A. WOLLHEIM, PUBLISHER (212) 956-6376

July 2, 1976

Dear Mr. Carr:

Thanks for your interesting letter. It perks the memory! However I must say that my own recollections on Emile C. Tepperman seem to be like everyone else's. We all knew his name, we even bought stories from him, and nobody can recall anything more about him. Speaking of fading into the background.... incredible.

It's possible that I may have bought his stories during the period I was editing pulps for Ace--1942-46--but I cannot remember anything about him. I do think he was slightly earlier than my time.

August Lenniger might remember. Gus is a literary agent, still in business, who may have handled Emile in his time. Gus today is a specialist in Westerns, but he is an old-timer. Write him. August Lenniger, 437 Fifth Avenue, New York, 10016.

Another who may have known him would be Hal Masur. (Mazur?) He's still alive and active in the Mystery Writers of America, and they should be able to supply his address.

A good lead could be Maurice J. Phillips, 309 East 87 Street , New York City. "Mac" was the editor of Ace detective and sports pulps before me and surely published Tepperman many times. He may remember. I haven't seen Mac for many years, but he's still alive and in the phone book.

And as a final effort, try Joe Archibald, 48 Windsor Road, Port Chester, N.Y. (this address is at least 15 years old!). Joe knew everyone in those days and has a good memory.

Robert Turner probably did not know Tepperman. Bob was a lot younger and came into activity about the time Emile was phasing out.

Lot of luck.

Cordially,

Don Wollheim

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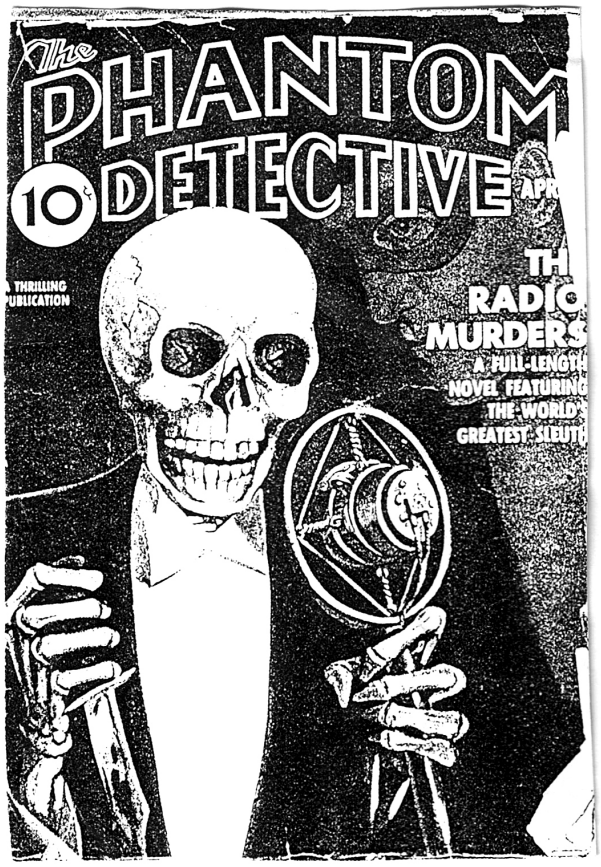
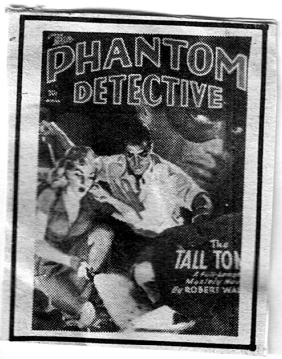
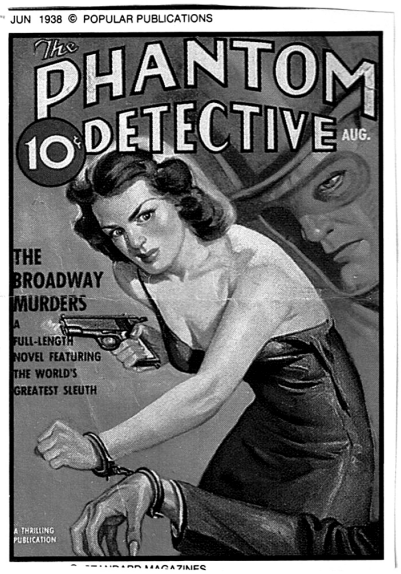


RICHARD CURTIS VAN LOAN





Muriel Havens

3 SEPTEMBER, 1988

JEAN FRANCIS WEBB [redacted]

Dear Wooda – Good to get your note earlier this week. Yes, indeed, I knew Jack Phillips very well – we are friends from pre-World War #2 and the old pulp era. He still lives in northern Connecticut but with a wife other than the fifth previous wives we used to know. A damn good writer, both as Phillips and as his a.k.a. "Hugh Pentecost". He urged me to join Mystery Writers of America decades ago, though I didn't join until a bit later – to my regret.

Best to Jean –

Mr. Wooda N. Carr
305 South Val Vista Drive #57
Mesa, Arizona 85204

May 9, 1979

Dear Wooda:

Here's a quick hello to let you know that I did receive an invitation from Von Crabill to join Pulpcon 8 in Dayton. I have written him to say that nothing would give me more pleasure, but it is a little too early for me to decide yes or no because of the press of work hanging over my head at the moment. I will give him a decision just as quickly as I can and, believe me, I'll do my best to get there.

Walt Baumhofer phoned me on Sunday and he is quite excited about going out. I'd like nothing better than to come along and help support him as the Honoree.

I still keep your book Pulp 11 - Secret Service Operator #5 on my desk. I got such a kick out of it that I like to show it to people - and again I want to thank you for letting me have this copy and for the excellent job you did.

The saddest event in many years was the passing of our very dear friend Harold Cruickshank.

Every best wish, as usual . . .

Harry

20 Jan 73

Dear Nick Carr,

I have so many things to thank you for that I hardly know where to begin.

The photocopies of the Op 5 covers gave me an acute attack of nostalgia, although a very pleasant one. I'm particularly glad to see the covers of the two Op 5 paperbacks because I never saw the books themselves.

Your excellent and exhaustive article about Crowe gave me the odd feeling that I was reading about something that had been written by some other writer, although, of course, I did write these long-forgotten details. I would like to pore over these stories myself but, as I think I may have written you, I no longer have a single copy of any of the Op 5 magazines.

Thank you too for the picture of yourself. I'm quite sure you generally look more agreeable than this. To answer your question #8 now, I'm sorry, but I have no picture of myself and no easy way of getting one. Perhaps an opportunity will come up later.

Stan was kind enough to send me several issues of WE, including #94, which includes your article about the pulp heroes of their day. It's a thoroughgoing and perceptive job---my congratulations.

Now for your questions.

1. The President? Yes, it had to be Roosevelt.

2. Why didn't Diane Elliot turn up until the third novel? I no longer remember, but very possibly it was the result of an editorial suggestion to include some woman interest in the series.

3, I was never acquainted with other writers doing series pulp stories.

4. I never saw a single day of military service. I was too young for World War One and too old for WWII---and at that time, besides, I had a wife and a small son.

5. The belt-rapier idea is another I don't recall--- or didn't until Don Hutchinson mentioned it in his article about Op 5 in Captain George's Whizz-Bang."

6. Your question about the footnotes shows that I was confused about them, this because I never read any of the Op 5 stories after I stopped writing them. (I never read any of the Doc Savage or Spider stories either.) I used footnotes from the beginning. It was my impression that when Emil Tepperman took over the writing of the series, he didn't use footnotes. That was wrong---he did, I know now. But the nature of the footnotes did change. Mine were all factual, based on actual news

stories. Hutchinson observes that Tepperman's footnotes were part of the fiction, sometimes quoting nonexistent sources.

7. I never met Tepperman personally and there was never any communication between us concerning Op 5.

I'll be very glad to see the news stories about you, and also the Op 5 article you wrote for PULP.

New references keep cropping up, such as yours to PULP, which leave me amazed all over again at the long-persisting interest in those long-ago magazines. It's a shame to think we'll never see their like again.

Best wishes,

Fred Davis

Frederick C. Davis

[redacted]

Bob Pryor

Celestino Mireles

23 August 74

Dear Nick,

This is to thank you in advance for the autographed copy of your book which you say will come off the press in a month or two. I will certainly read it with great interest, and no doubt, thanks to your close analysis, I'll learn something I didn't fully realize or even didn't actually know about my own hero.

One thing in that category is the question of how Jimmy Christopher was financed. Of course as a Secret Service agent he was paid by the federal government, but I'm sure their wage scale couldn't cover such things as, for example, his very expensive apartment, little used, where he maintained his valet Crowe. No doubt all this was covered by a special secret fund, like the CIA's today, but I don't recall ever mentioning it, much less the amount.

Thank you, but no, don't send me your copy of the Purple Invasion novel you mentioned. Since I didn't write it, it doesn't belong to me. One of your collector friends will probably welcome it.

You also ask about my lingering fondness for the series of Moon Man stories. As you well know, the basic idea of the Operator 5 series (that he must single-handedly, or almost, save the nation from complete destruction regularly every month) was not mine---it was given to me by Harry Steeger, the publisher, and Rogers Terrill, the editor. The Moon Man, however, was entirely my own. Danger and dramatic conflict were built into the basic situation, which could be and was carried over intact from story to story---a joy to work with. Also, in the Moon Man's disguise, I was working with a completely new gimmick. These days one-way glass (often mistakenly called two-way) is a commonplace on television police shows, but in those days it was totally unknown in this country. It was called Argus glass and it was manufactured only in France. I was the first to use it in fiction.

Thank you again and best of luck,

Fred

180 73 Ave.
St. Petersburg Beach,
Fla. 33706

Nov 6, 1983
c/o Guy Slaughter
99-1752 Aiea Heights Drive
Aiea . Oahu . Hawaii
96701

Hang on, Wooda - this is just to orient us in time and space and establish a fire address. I"ll send a proper letter soon.

Just for now - got your exciting communication of Oct 22... Yes, I saw Steeger in New York. He spoke impulsively and kindly about you. Isn"t he a nice guy." I had forgotten what a truly gentle -- and effective --man he is. He was on two phones with about ten people when I barged unannounced into his office...and getting ready to go to Egypt for a visit. And to see the pyramids and ride a camel, he said.

Glad the 2 western magazines reached you. This U.S. Mail gets worse the more they charge for it. I'm using United Parcel for anything that has tp get anywhere for certain.

Re: western love pulps. especially westerns - I'd forgotten I did those western romances for Thrilling Ranch. They must have been rejects from Fanny Ellsworth's Ranch Romances, which was my main romance market. Aldo did some for Winn: PANGELAND ROMANCES, I think their mag was called. Had one --I think with Winn -- that I*m trying to recall: a villain named Killer Prang, and a sweet gal named Mayrose. Had a Hollywood offer for that one, but my aGENT BOTCHED IT, AND THE DEAL NEVER WENT THRU... (typewriter did those cap

Perhaps an amusing sidelight: I did an extra romantic novelette and in fussing AROUND FOR THE proper title, came up with RIDERS OF THE RIMROCK. When the story appeared, it was under the title of BELL OF THE BUNKHOUSE.!!!

Curious, but a lot of the tough westerns (along with the romantic ones) were edited by fresh young gals or sweet little old ladies. Dorothy Hubbard had Street and Smith's WESTERN STORY WEEKLY (my main market of all the pulps) for many years. I remmber she told me once: "You are putting too many girls in your stories, Your friend Lloyd Reeve does this and does it well but just because he dos it, dont think that you have to." Dorothy McIlwraiths was another delightful woman who could handle a tough story. She edited SHORT STOTIES for many years. She bought a western serial of mine: SOUTH TO SONORA. When it came out afterwards as a book I dedicated it to her. Or maybe it was another serial BARB WIRE (Wooda, let me send you a few pages of historica background on that one. It might make an intetesting magazine piece somewhere

Okay, more real soon A pulp writing friend had an interesting experience with Daisy Bacon, editor of S and S LOVE STORY. I'll check details on tat and end you. Real soon. Promise.....

bye now. Best to you both.

Gregson Bachman

Sept. ;5, 1978

[redacted]

Dear Nick -- briefly, on account we're on a tear to get this big old falling-down house closed tight enuf, hopefully to keep the kids and the weather out of it till we can get back again next summer. Good to hear from you again. Apparently I dont have any issues of Western Story Weekly here with the Chinise cowboys featured, but I did run across the manuscript for #2 which I'll enclose, along with a couple pages notes for chinese cowboy #3. Please guard closely, Nick, and send them back to me when you're finished. But wait till I give you another address. I think we may go to Hawaii for a while this winter. Looks like we may have a house-sitting opportunity. One time tell me alittle more about what you collect, what you have and what you may be looking for .

Well, thank you for kind words about anything I may have done to help the Pulpcon along, but my gratitude goes out to all of you for the friendly welcome and inclusion into your world. As I guess I've said before, It was a startling eye-opener to me. I had never heard of a pulpcon or even knew that people collectid the old magazines. I thot the pulp world was gone gone gone - and forgotten. So glad to find out how wrong I was.

Did you get your Pulpcon article into the Canadian magazine? I long time ago I sold a few stories to a Canadian magazine: McLeans...and I seem to remember one to Chatelaine. Some reprints to Toronto Star Weekly. But thats the Canadian size of it.

So it wasn'yt you who bought the posterboard advertisement for a story I had in Western Story Weekly? Maybe it was Niles Hardin I'll ask him. I didnt take it with intention of selling. Just thot it might have some mild visual interest to somebody. I guess it did!

(At the very beginning, I started out specializing in Canadian Mounted Police stories: Ace High, West, Top Notch, Western Story Weekly... Then shifted to westerns when interest seemed to flag on the Mounted police scene.)

Nick, all the best to you, and let's keep in touch. Thank you again, my good new friend, for everything....

Ryerson Johnson

54

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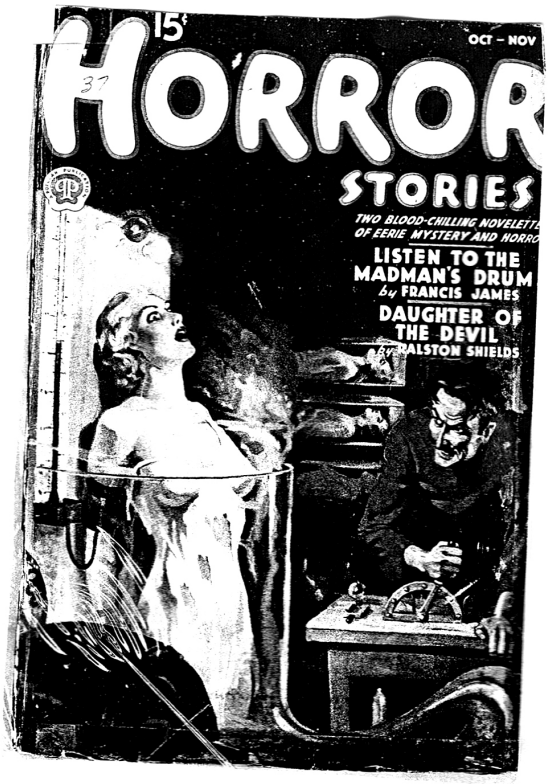
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August 14th. 1976

[redacted]

Dear Woods N. Carr:-

Your letter of August 12, arrived just as I had settled down to my now-and-than stint of working out my lifelong autobiography. I have turned 80 (last December) and have given up banging out W.W.1 books for a sheaf of publishers, here and abroad. I'm not quite sure whether I am enjoying it or not, but a minute before your letter came I received a phone call from a N.Y. publisher asking for an idea of starting up the old "Yammering Guns" stuff. My God!

I hope you will forgive me if I explain that I began writing for the early pulps about 1927-or-28 when War Birds took my first story, Urchin of the Skies. I was then a sports writer-cartoonist on an Elizabeth, N.J. newspaper. I must explain too that I was probably the only guy in the air pulp racket who hed flown in action on the Western Front. One or two tried to give the impression that they had, but could never quite put it over.

I developed Buzz Benson in Sky Birds - a newspaper man who flew and solved all the mysteries the police were unable to erase. I believe Buzz paid off for eight years. In the meantime I had also taken up Wings Aces and Airplane Stories. I developed The Casket Crew - a wild Handley Page bomber gang that also ran for years and was taken up by an English magazine and renamed the The Coffin Crew. I don't remember how long that mob ran wild. Then there was the Tod Bancroft and Larry Leadbeater team that carried out espionage work against the Japs in the Pacific. I also did two or three of the Bill Barnes stories for Street and Smith under a house name. I don't remember which. Several English air pulps took me over and on one occasion I wrote the whole mag under a chain of nom de plumes. Once I wound up in a Chinese magazine and several times in Norwegian rags to be paid off in ski sweaters.

Oh, I forgot the famous Kerry Keen and his Irish mechanic-man of all phases. I developed Keen out of an idea I had for a modern type of amphibian plane. It had folding wings, retractable floats and wheels. So... it could be landed on Long Island Sound, run up to a secluded runway on the prop. Then the wings folded and the mystery ship slid into a secret hangar. In the meantime the New York Police were still trying to solve the mystery.....

About girls:- I once tried to give Keen a seductive secretary. I think I had noted a British writer's success with such a contrivance (?) BUT. the issue of the magazine was hardly out on the stands before the letters began to pour in: "Get that broad out of the Kerry Keen stories!" None of my readers wanted any part of her, and I have never been fortunate with female characters since.

However, the Kerry Keen amphibian plane has been put into several model plane features and offered to the model makers of America. Pip!Pip!

I stayed with War Birds and Flying Aces until they started putting out Flying Aces in the 8¼ X11½ format which required a great deal more production work with cuts, illustrations model plans and so forth. I used to rough-sketch out the designs for the covers, and C.B.Mayshark was here at the house only the other day! I also wrote most of the true feature stuff in the magazines. How I turned out the amount of stuff I did, I'll never know, but I sure learned how to write.

I stayed with the pulps until 1939. With the outbreak of W.W.II I did a few stories about the Battle of Britain etc., and then left the pulps for good. I still have a dozen or so of the 1936 editions. I had a lot more but sold most of them a couple of years ago to a dealer for about $3.00 a copy. I needed the space for the books I was writing (Forty since 1960) I volunteered for the R.A.F. in 1940 but heard nothing in reply. How soon they forget. I tried up in Canada for the R.C.A.F. and actually passed a physical to become air crew on a bomber. Then they had an idea of making me a Squadron Leader to organize an Air Gunnery school, and I was on my way out to order a uniform when some kid in the office burst out with "Hey, aint you the Arch Whitehouse, who has been writing all those air stories in the Saturday Evening Post?" (I had - had sold seven in a row to the Post) When my escort officer realized this, he said how silly for me to take a commission, when I could be doing for the RCAF what I had been doing for the RAF! So I wound up a combat correspondent and a few days later was flying out of Halifax and Gander aboard an old P.B.Y. chasing Jerry submarines on the North Atlantic. My stuff was being filtered into Maclean's Magazine, Reader's Digest and Coronet. I was later to write a book: Subs and Submariners on the strength of that experience -- and a North Atlantic tour aboard the USS Skipjack, an atomic submarine.

Next, the Canadians wanted me to go out to Prince Rupert to cover the RCAF's work out there watching for Jap raiders, but I was switched off at the last minute by a telegram from the U.S.War Writer's Board which suggested I go to Britain with the 8th. Air Force. I went and had a ball until the Normandy Invasion. When we got to Paris I left the war in charge

of General Eisenhower . . . and returned home to do a few lectures to raise money for the Red Cross. So you see my pulp writing period lasted from 1927 until about 1940. After that I was hitting the "slicks" having learn my trade in the pulps - and how!

On my return from Europe I was picked up by M.G.M. to write a movie for Elizabeth Taylor. They gave me a book titled Now That April's There. all about two little English kids who had been sent over from the London blitz to live with a Harvard professor's family outside Boston. I had never seen a movie scenario, but in one try, I gave them one that satisfied everyone in Metro - except Elizabeth and her Mother. They wanted no more little girl roles. So my contract was raised to $750 a week and I wrote a swell horse-opera story for her, but by this time she wanted nothing more to do with horses. With that they put me on writing a new Andy Hardy story for you-know-who and I did an outline after having to view 13 Andy Hardy films in the basement, for I had no idea who Andy Hardy was!

My outline was turned over to two guys who had written all the others, and I was given a 7-year contract. I sat round for a time and then realized I was getting nowhere - no more my name on the front covers of magazines. Just a lot of dough for being unhappy, so I tore up the contract and came back east. . . and found out that something called Television had set in and nobody was reading magazines any more. Thirty-eight of my earlier outlets, including Blue Book, Argosy, etc folded up The Post and Colliers were to go and be followed by Liberty which had done a six-part serial on my adventures in W.W.I. Thank God, we had saved most of what I had earned out in Hollywood over about two years.

From this I descended to my lowest level. I became a public relations writer for a couple of airlines. I did a lot of air travel and turned out a lot of junk for them. My wife took a job with a press clipping concern and for a few months we got by, and then lightning strv Doubleday gave me a contract to write a book about flying in the First World War. I turned that out almost overnight and it was a great success. They kidded me into doing one on the 2nd. World War. That went over just as well. In turn, then, I wrote the histories of Armored Warfare, Aircraft Carrier Warfare, Amphibious Operations etc. I did the Skipjack trip and then took two trips to the Mediterranean with the Sixth Fleet, and was catapulted off and landed back on eleven different carriers. By that time I was well over 65, but the U.S.Navy figured I was about 40.

From that time on I felt like a real writer. Selections of my short stories filled five volumes. I did a full novel on my old Casket Crew mob and by the time I had reached 80 I had forty hard-cover books in print. Sixteen of them were taken for paperbacks, and many of them were taken by foreign publishers - British, German, French and Italian. Remarkable to relate, German readers respond beautifully to my W.W.1 book and my royalties from there are most generous.

Back to the pulps: I am always amused by the number of people who refer to G-8 and his Battle Aces. That magazine was started by George Bruce years after Aces, Wings, Flying Aces and Sky Birds were first filling the news stands. No one seems to remember when all those air pulps were put out in the standard pulp-mag size. As I said I was first introduced to Flying Aces and Sky Birds in 1927, right after Lindbergh flew the Atlantic. I had written a column about him and the flight, and ran it in our sports pages. Everyone was fascinated with it and wondered how I knew so much about flying. No one knew I had been in France for more than four years! A news-store proprietor in Elizabeth said: "You ought to be writing for these magazines," and shoved a copy of Flying Aces into my face. I looked at it and replied: "Those rags! I wouldn't be caught dead reading one!" But a few days later I sent Urchin of the Skies into Harold Hersey and he responded with a check for $100. My wife gagged: "How long has this been going on? That was the beginning of it. Over the next few years I was to contribute to:- Flying Aces, Sky Birds, Wings, War Birds,

P.T.O

Bill Barnes, Aces, Air Stories, Contact, Sky Novels, Spy Stories, Battle Stories, Action Novels and Under Fire. (I guess I was once a pulp writer. I don't remember ever writing for G-8, but I may have done. Today, I look through the stacks of tear-sheets and can't remember ever writing most of the stuff, but there it is. Damned if I remember Coffin Kirk either.

Now for the blast of them all. On September 8th. my wife and I are going up to Winnipeg, Manitoba to attend the Reunion of Wartime Pilots' and Observers. All our expenses will be paid, as well as our hotel bills for seven days. I am listed as a special guest along with Johnnie Johnson, Britain's leading ace of W.W.II, Douglas Bader - the famed Legless Ace of W.W.2, Leut.General Adolf Galland of the Luftwaffe, Jimmy Doolittle and one or two others. No less than 1,600 ex-wartime airmen will be in attendance. It now turns out that Pulp Writer Whitehouse beside being credited with sixteen enemy aircraft and a few kite balloons, was also top man in his wing for the number of operational hours flown over the enemy lines - more than 900! He also wound up a featured character in THE LANCET magazine where his 1918 physical astonished the medical men who read such publications.

Well, I have tried to fill you in on what I remember of my pulp days, and I will close by saying that I enjoyed every minute of it, although I realize now that I must have been born crazy to have gotten into that profession(?). I sure had more fun in those days than in any other since.

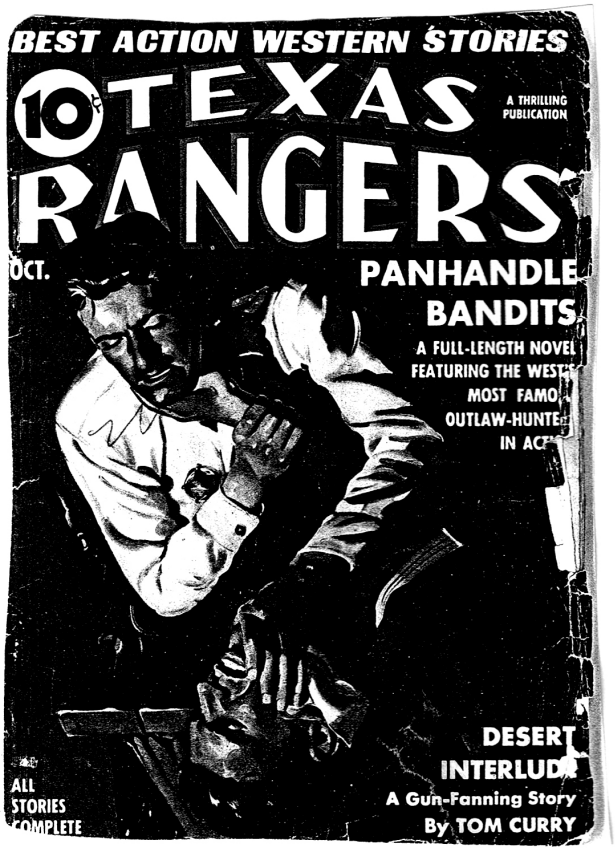
Thanks for your interest. And may I add that I never got past the 8th. Grade in my formal schooling, but all my notebooks, manuscripts, copies of my books etc. are now on display in the Mauger Library of Boston University. I am also called upon to lecture English classes in a few teachers' colleges and high schools. Is it any wonder that the British Imperial War Museum has asked me for (and received) a 90-minute Cassette of my personal war adventures, which has been placed in a can of somethin to be opened 250 years from now?

You must be completely bored by now, but you asked for it.

Cheers!

Arch Whitehouse.

Arch Whitehouse.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Dear Nick:

It was good to hear from you after a long absence. I apologize for taking so long to respond to your letter. My computer printer broke down last week, and I just got it back from the shop.

Although I didn't know Harry or Shirley Steeger, I certainly knew of them and their association with Popular Publications. I'm sorry to hear that Shirley has passed on. Her passing destroys another bridge to the past glory of the pulps. Soon there won't be anyone left with a link to the publishing business of that era.

My agent when I was writing for the Western magazines was August Lenniger. He did a good job for me, but he didn't like for any of his clients to develop a personal relationship with the editors and publishers to whom he was selling material. I had a few notes from Mike Tilden and Harry Wismer, but not from their boss Harry Steeger.

I suspect that pulps for collectors will become more and more scarce, with prices continuing to increase. One reason, I think, is because some books are lost forever with the death of many collectors. The heirs have no interest in the magazines, and don't attach any value to them. The magazines are thrown away or boxed up and stored in an attic or cellar until they rot. Too bad!

Before I ramble on any further I want to tell you that I'll be happy to sign your magazines. You don't need to include the return postage. I'll take care of that. You've been kind enough to send me a couple of magazines with my stories in them which I didn't have, and I welcome the opportunity to return the favor.

By the way, I appreciate your thoughtfulness in declining to give out my name and address, but it doesn't matter much any more. My name and address are listed in the membership roster of the WESTERN WRITERS OF AMERICA. The published roster is available to a lot of people, so you might as well pass along the information if it is of interest to anyone.

Take good care of yourself and keep in touch.

Best regards,

Hascal

Hascal Giles

HENRY STEEGER
301 EAST 79TH STREET, 11A
NEW YORK, NEW YORK 10021

4/12/86

Dear Wooda;

you wanted to know about the Horror & Terror Tales books. I may have already told you this, but anyway, this is how they got started.

As a young man, on my first trip to Paris, I stopped in to see one of the most famous French theater institutions, both in fame and in duration: the Grand Guignol (GRAND GUIGNOL). I thought it was very amusing: rubber daggers, red fluid for blood etc., etc. The French public loved it. I suppose it might have been some sort of a cathartic, like the chorus in ancient Greek plays in which the public could find a type

of success from emotional tension.

So when I began searching for ideas for a new magazine, the popularity of the Grand Guignol came to mind and I thought I would try a publication version of it. Hence Horror Stories. It achieved immediate success so I started a second one. T.T. Actually, I never read any of the stories in either magazine since I didn't have time for it with all the books we were publishing. It developed later that the editors began to mix the two ~~books~~ somewhat, & vice versa. When I found this out, I discontinued them. End of story.

Yes, I did receive the latest issue of Echoes and enjoyed your article very much, as usual. I'm always amazed at the amount of research that goes into your pieces. Congratulations!

HENRY STEEGER
301 EAST 79TH STREET, 11A
NEW YORK, NEW YORK 10021

While you might feel the pictures did not come out all that well I thought they were adequate and gave a lift to the magazine. Better in than out.

And I did receive the Pulp Collector last week, though It was a wonderful tribute to Walter Gibson. The Hamilton art work was delightful and I wrote Garrison a letter of praise. Funny thing, the only time I ever met Walter Gibson was at that Pulpcon we both attended several years ago.

No, I missed the Tony Johnson thing in connection with Harris and the reprinting of Of 5. Sorry any problem(s) ever came up. It shouldn't have.

I do hope Scrapbook will

67

he finished — it's a worthy contribution to the short history time-wise of the pulp field.

I haven't heard any more from Ryerson Johnson and oddly enough Norman Saunders and I have never been in touch. Too close, I guess! We had a good deal of fun together at the Pulpcon

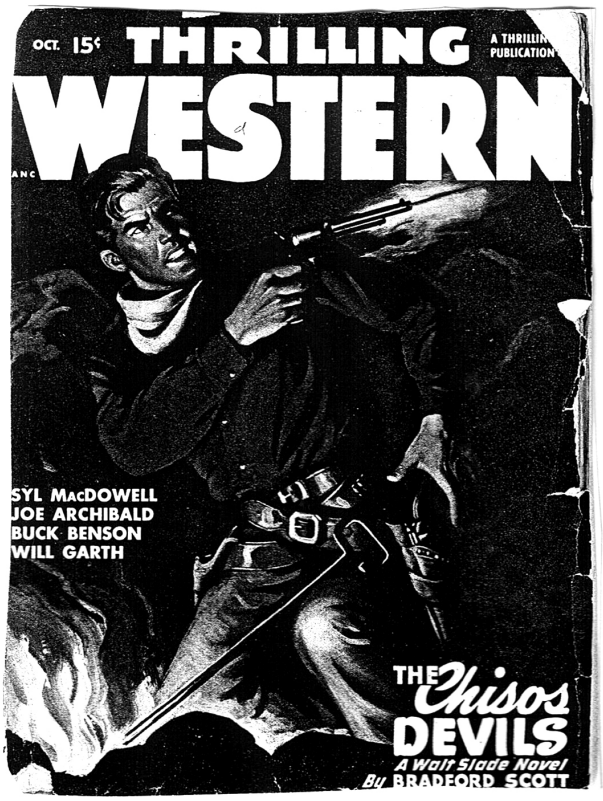
Mrs O'S sends her best. Like you, she has temporarily lost a part of her voice, due to a wisdom tooth operation. Hope you have recovered by now.

Hope also that you will have a good trip out. West.

All best wishes,

Harry

P.S. Please excuse lousy handwriting. We're out in Rogue Long Island for the weekend.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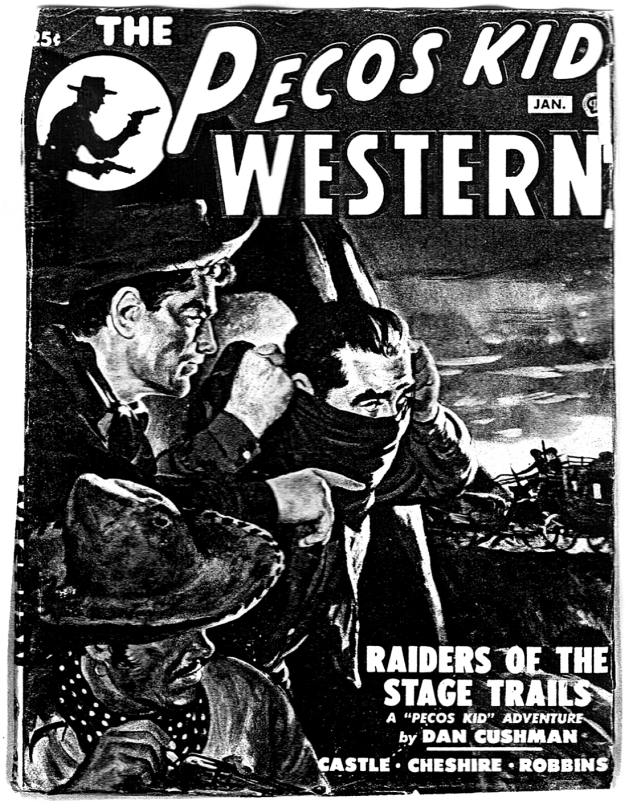
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May 28, 1987

Nick:
I thought you might like to see this. Thanks for everything!
Best,
Hascal

Mr. Don Hutchison
585 Merton Street
Toronto, ONTARIO M4S 1B4
Canada

Dear Mr. Hutchison:

How could I say no? If you fellows want me as an honorary member of PULPSTERS, LTD., I accept your invitation with gratitude!

Through a quirky set of circumstances, my address became known to a few pulp collectors--Albert Tonik, Nick Carr, and Lester Belcher--and I must say I have been somewhat stunned by their attention and kindness. Mr. Carr has extended himself in tracking down western magazines which carried my stories, and has forwarded them to me--defying my wish to remiburse him for their value and his efforts.

It is gratifying for me to learn that some of my westerns are still around, and that there are people who still enjoy them.

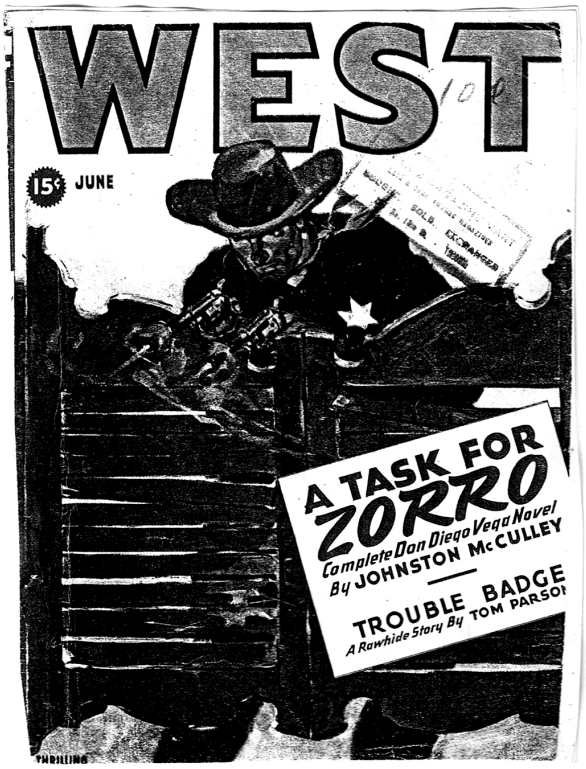
After the pulps faded away, I did one western novel, KANSAS TRAIL, which was published by Ballantine Books in both paperback and hard cover in the U. S., and was later published in both in Great Britain. A paperback edition was also published in Norway. After the book, I got so wrapped up in the newspaper business, I quit writing fiction for 25 years. I took early retirement from my job as publisher of the daily newspaper here to go back to writing westerns. I finished the final pages of a new novel yesterday and sent it off to my agent. It's like making a comeback--or starting over--and I don't know what kind of luck we'll have with it.

Thanks for your letter, and please give my regards to your associates in Pulpsters, Ltd.

Best regards,

Hascal Giles

CC: Wooda N. (Nick) Carr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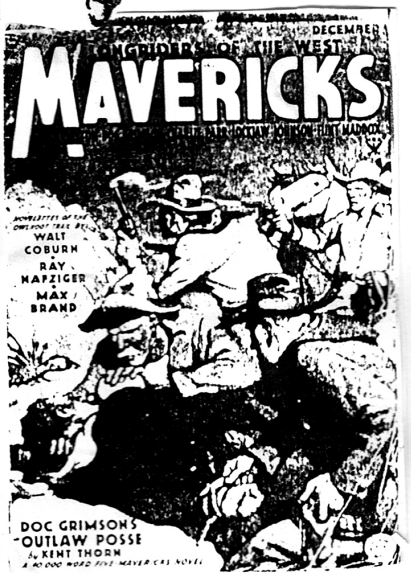
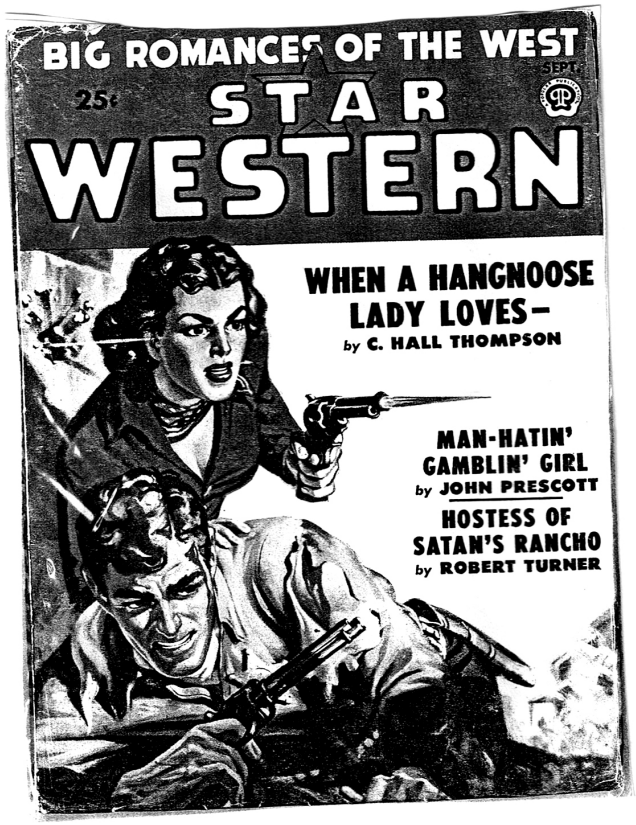

DECEMBER
LONGRIDERS OF THE WEST
MAVERICKS
WALT COBURN
RAY NAFZIGER
MAX BRAND
DOC GRIMSON'S OUTLAW POSSE
By KENT THORN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HERMAN HASCAL GILES
[redacted]
(615) 764-9648

November 7, 1995

Dear Wooda:

Thanks for your letter of Nov. 2. It's always good to hear from you, and to know that the pulp collectors are alive and well.

I'm sure the readers of ECHOES will enjoy your series on the MASKED RIDER novels. Unfortunately, I'll probably miss the articles. I failed to renew my subscription to ECHOES last year. The renewal notice came, I laid it aside, lost it somehow, and didn't think of it again for several months. So I just let it slide.

It's been so long since I wrote the RANGE RIDERS stories I don't remember much about them unless I re-read them. I'm pleased that you enjoyed DEAD MEN DON'T RIDE. I believe that was the first one I did for RANGE RIDERS. The truth is I don't like to read my stuff after it's published. I see so many ways I could have done better I'm disappointed by the shortcomings.

I was sorry to hear of Ryerson Johnson's passing. I didn't know him, but I knew his reputation, and he had to be an outstanding man. Your mention of Lester reminded me that I've neglected him. I heard about his illness several months ago, and never did write him. I'm going to do that, however, as soon as I finish this letter to you.

My contacts with pulpdom for the past few years have been through you, Lester, and Al Tonik. It's been some time since I've heard from Al, so I think I'll drop him a note, too. In the meantime, take good care of yourself and keep up the good work.

All the best,

H Hascal

Hascal Giles

>0

5109 Cedar Ave., Phila., Pa. 19143
Jan. 7, 1967

Mr. Woods Nicholas Carr,
123 Crestwood Drive,
Tacoma, Washington 98498

Dear Mr. Carr:

Have your letter to Les Beitz and me, which we both appreciate very much. I'm glad of the revival of interest in the old pulps of all kinds, Western, detective, adventure. And if anything is to be written about them by the writers who did the stuff, it's got to be now, for there aren't many of us still above ground.

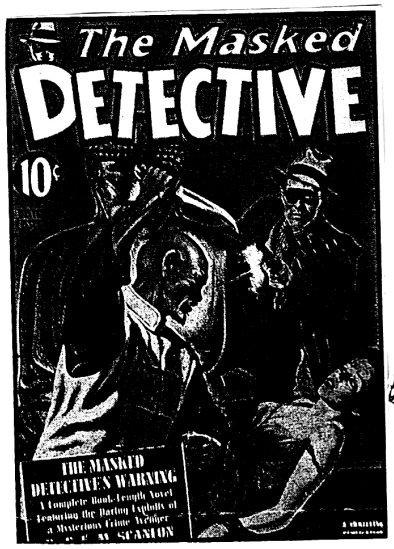
Sure, we'd be glad to have you mention the two articles in Bronze Shadows. I haven't seen a copy of this publication. You're quite right, I did slip up on Lester Dent — he wrote Doc Savage, all right, and Walter Gibson (under pseud. Maxwell Grant) wrote The Shadow,

but now that I give it hard second thought, I believe there were two additional writers who did Shadow novels. I can't remember their names. No, I didn't know the writers of Operator 5 and The Spider.

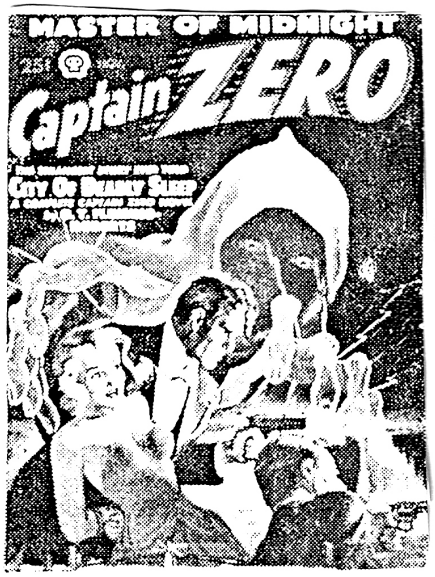
Best wishes, and write again

Sincerely,

J. Edward Leithead

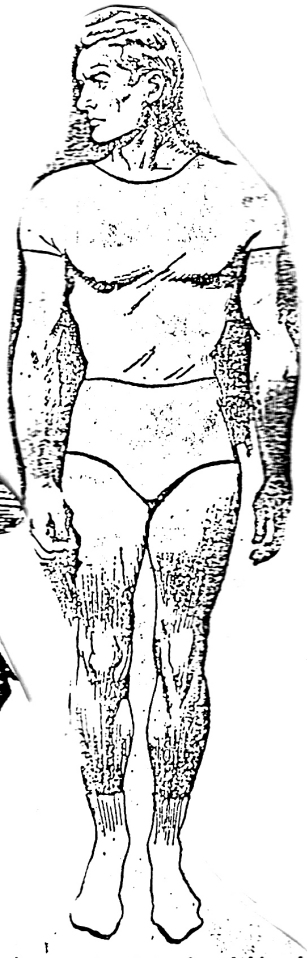


Winnie Bligh

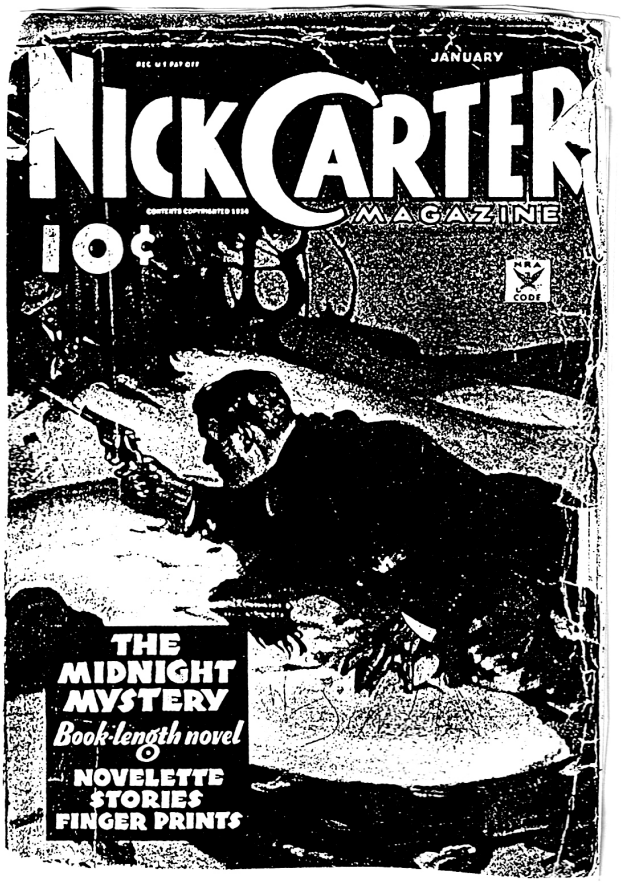


Lee Allyn

Ed Cavanaugh



Wherever the morning light found him, he would be pitilessly revealed in his strange outfit.


JANUARY
NICK CARTER
MAGAZINE
10¢
CODE
THE MIDNIGHT MYSTERY
Book-length novel
NOVELETTE
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NICK

Dan Turner—
HOLLYWOOD
DETECTIVE
NO. 1
BULLET FROM NOWHERE
by ROBERT LESLIE BELLEM
and a Bookfull of Dan Turner Stories

Feb. 11, 1975

[redacted]

Dear Nick:

Sorry to be so long in answering your letter but I was on the last leg of a new novel on which I had been working for four months. I finally finished it and put it in the mail yesterday, then I came home and collapsed. Actually, I could say I'd been writing it for ten years. I was then doing it for a specific editor who died the week I finished it. Some time later, I reread it and never submitted it anywhere. About five years ago, I decided I still liked the idea so I threw away the original and wrote it for the second time. That I also didn't like. I then happened on some new research (the subject was Vietnam) and tackled it with a brand new picture four months ago. This time I liked it and sent it to my regular publisher. It may, however, blow up there because the editor is afraid of timely subjects and this one is as timely as they come.

The only issue I have of Double Detective with the Green Lama is the one for Feb. 1941. There is a drawing of Magga in the story but it is not exactly her real face. That and her real name was never revealed and even G.L. doesn't know either. They wouldn't have been revealed no matter how long the series lasted. Magga also appeared in the Green Lama Comics and there was a full paiting of her on the last issue -- but it never got beyond color proofs. I have no idea where it is. I think the only chance is that Mac Raboy might have a copy. I have no idea where he is. He might not part with it even if he does have it.

I did know Norville Page and Emile Tepperman but not well enough to provide any real information. I do know some rather interesting stories about others in the field and will be glad to tell you about them as we go along.. I also know a few stories about Munsey which I have never seen published. Write your questions whenever you feel like it and I will get to them as fast as I can.

I forgot to mention above that there never was an explanation of her and it was never intended for one to be given.

There is something which might interest you. We got a lot of letters from readers. I think that part of this was because the material on the Lamaist version of Bugghism was accurate as far as it went. I had a very large library on the subject, which also included the Pali language, although it is spelled phonetically. I think many of our readers who were interested in the subject and came to us with some knowledge. As a result, many of them believed in Jethro Dumont and in Richard Foster. He wanted to meet the Green Lama, but if not him to at

least Richard Foster. He bombarded us with letters and finally started dropping in at the editorial offices at least once a week. That, also, grew tiresome. We finally told him that Quentin Reynolds -- then an editor at Colliers -- was really Richard Foster and knew many of the Green Lama's secrets and could even perform some of them.

Since Quentin Reynolds was a large man, it made the thought of him elevating himself in the air or vanishing especially tempting. I'm not certain but I think somebody may have tipped Reynolds off about the joke so the fan never did get to see him.

I would like very much to see your Dr. Syn article. Thank you for offering it.

I have to retype the Jethro Dumont biography and will then have it photocopied and send it to you. I have also promised to send Alan a copy, too. I have one other thing which might interest you. It also has to be copied. It is a list of all the fantasy, which included some S-F, published in Blue Book from 1905 through 1944. It was compiled by William H. Evans.

More anon.

Best,

Ken

Ken Crossen

10¢ **Red ★ Star Detective**

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Is entang'ed in a ruthless battle for power - - - between two merciless killers, warring against each other for the profits which came from

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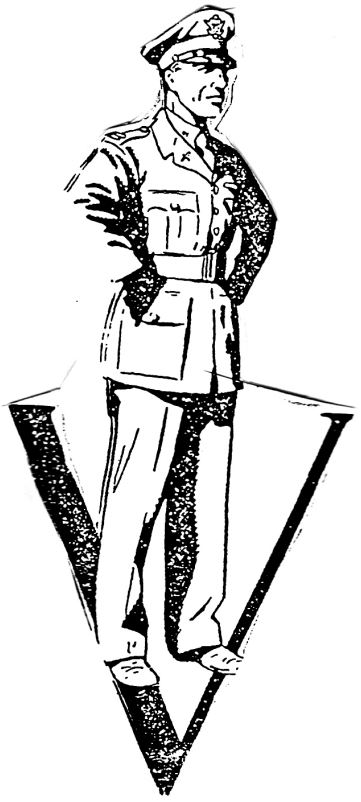


CAPTAIN COMBAT

Stay Away, Joe:
'the favorite book
of the Indian people'

Vine Deloria, jr. in
CUSTER DIED FOR
YOUR SINS

March 20, 1983

Dear Ms. Carr,

You asked Mr. Johnson what attracted to many to the old pulps, and I suppose the answer I'd give if asked is they were so much a part of Americana; or are so much. I read a number of English pulp type magazines and they seemed more mature, aimed at a more educated audience. Ours were aimed at the ordinary Joe who came home to his lonely after a day working in the roundhouse and got his economical kicks out of Dime Western rather than the radio. And they faded when TV supplied the same ~~sex~~ with leff effort. I was in the business at the time, and having a very good thing of it, and I could feel the rock bottom of my livelihood sinking beneath my feet, but lucky for me I had always written lengthy stuff and it was a small move to the paperback orignials, Gold Medal in my case . Poor old Walt Coburn went home and hanged himself.

Your qs. about illustrations--on occasion I received requests for specifications, or scenes, from forthcoming stories,, ~~xxix~~ so illustrations could be made. Those

over

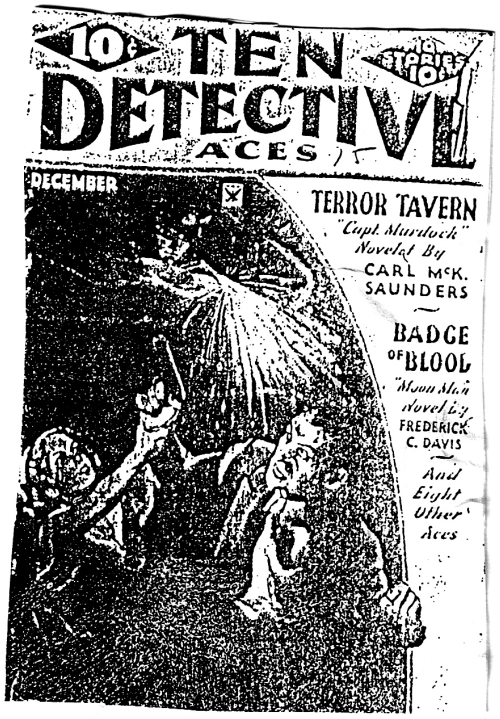
illustrators must have lived right in N.Y., I never met one of them. I got the impression that only a few did all the illustrating. Variety in the pulps was not courted. If you're interested in that part of magazine history the people to find are the editors, although time has ~~xxxxxx~~ written its 30 to the careers of most of them; a few survive, showing up unexpectedly among the book publishers, a comparison of an old Writer's Market with a current LMP might give some information, but it would be a tiresone business,

Best,

Dan Salmon

King
The Key
THE SECRET SIX
The Bishop
SHAKESPEARE
The Professor
The Doctor
Luga

DAN DUNN
DETECTIVE MAGAZINE
Babs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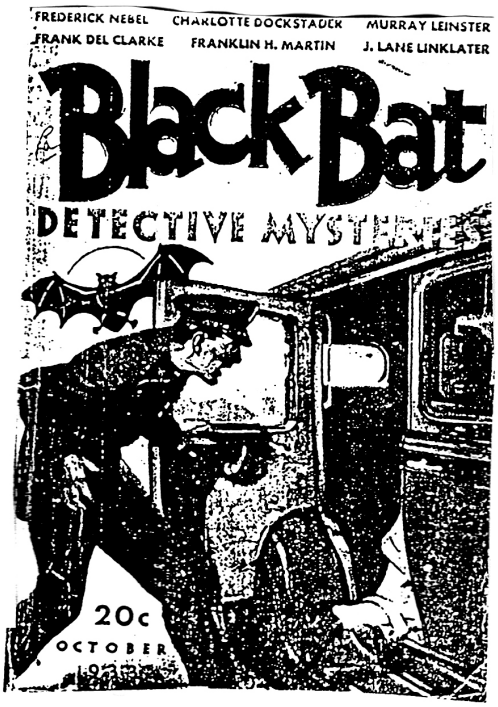
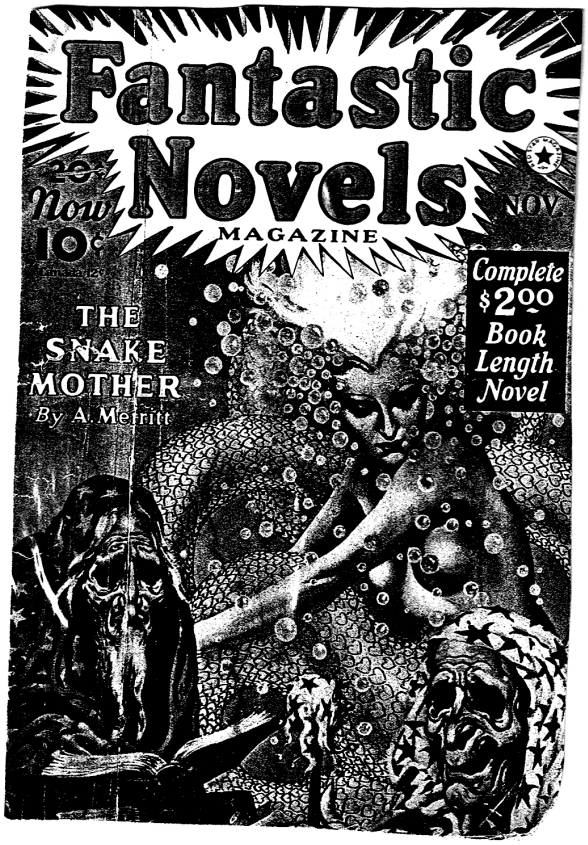
"Moon Man" Novelet by
FREDERICK C. DAVIS
And Eight Other Aces


FREDERICK NEBEL
CHARLOTTE DOCKSTADER
MURRAY LEINSTER
FRANK DEL CLARKE
FRANKLIN H. MARTIN
J. LANE LINKLATER
Black Bat
DETECTIVE MYSTERIES
20c
OCTOBER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July 19, 1972

Dear Nick:

Here are some brief answers to your queries re the pulps:

1) The Shadow paperback covers were out of character and the title was badly placed. Running the early stories in progression may have been a mistake. Better to have picked some representing high spots of The Shadow's career. Also, using my name with Maxwell Grant as an "alias" might have roused some interest -- as was done with the hard-cover trilogy published by Grosset & Dunlap.

2) Don't know about Curtis Steele. Will check with my old editor, John Nanovic, whom I see occasionally. He knew most of them.

3) My recollections would chiefly include Les Dent, whom I knew very well, Frank Gruber, Steve Fisher, Larry Donovan, Ted Tinsley, Norvel Page (who did The Spider), Dick Wormser (Nick Carter) and John D'Arcy Champion (who did early Phantoms) and whom I knew at McFadden's when we were both editors there -- before we ever wrote pulps. Also Ed Burkholder, who wrote pulps under various names and with whom I had an apartment in the Village during the late 1940s, when he was doing True Crimes and I was breaking into that field while still doing some comics.

4) The "horror" face was a planted device that could have been picked up for later reference. Allard's own face could have been battle-scarred & undergoing plastic surgery; or he could have been testing out a special mask to study its effect. Like the girasol and the finger-snap explosion, these were tests of reader's interest.

5) Kent Allard was The Shadow's true identity. Very early in the series, I established the fact that he was simply masquerading as Lamont Cranston and that he was a US aviator from WW 1 who had been shot down behind enemy lines and worked his way out. His flight to Mexico and return from there was based on the famous Fawcett case -- the aviator-explorer who was lost in the Brazilian jungle and was perennially being "found".

6) I would put Allard's birthdate about 1892, tho' it could have been earlier. Actually, I can't recall him ever mentioning it. 1910/

7) Myra Reldon was the logical heroine for The Shadow, as she played a somewhat dual role like other agents. Margo Lane was introduced to meet the exigencies of the radio program. They liked a "running" heroine in both senses of the term. So we tied her in with the pulp stories

Reverting to # 3. I'd been banging out The Shadows for 5 or 6 years when S & S began worrying about having an understudy, or trying to introduce some innovations into the stories without disturbing my continued efforts, so they signed up Ted Tinsley to do four stories a year, putting me on a diet of twenty. I didn't learn about this until Ted's first story appeared in print, and then S & S assured me that it was only an experimental measure -- and perhaps precautionary. Also, it seemed evident that any imaginary emergency was past.

I was six months ahead of schecule at the time, so there was no worry about my output, unless for some reason I quit entirely, so there was no deadline to worry about. Nor was I running out of ideas, or failing to keep up the pace, as I believe some critics have erroneously conjectured. In fact, during the period from March 1932 to March 1933, I had turned out 28 stories instead of only 24, just to show that such things could be done.

Anyway, I went along with the deal, and used to go over some of Ted's plots with him, or with John Nanovic. He kept his stories well in character and took quite a while with some of them, which did allow chances to test out new ideas in story lines &c., so it may have worked out for the best. I have a list of all the stories, in which I checked those that Ted wrote. Will send it along some time.

In March, 1946, exactly 15 years after The Shadow stories began, I was doing 12 a year. (Ted had dropped out when the mag reduced from 24 to 12). Nanovic was gone from S & S and the firm was letting the pulps go to pot. I figured they were going to reduce to every other month -- 6 a year -- so I demanded a new contract, on a basis of 12, and didn't get it. So I quit and went on the road with Blackstone the Magician for that season and part of the next.

S & S immediately changed the style of the stories and assigned them to Bruce Elliott, who did them until S & S decided to go back to the old pre-war format, with Daisy Bacon as editor, with the understanding that I would write the stories on an issue-by-issue basis, following the old pattern. I did one in smaller format -- a San Francisco story -- and then the "n era" began, with Daisy even arranging for Rozen to do the covers. But a year later, S & S decided to throw over all pulps and comics, so that was that I see Bruce quite frequently, usually at magicians' get-togethers, and he is now a Confessions editor at MacFadden's.

When I arranged with Conde-Nast (successors to Street & SMith) to revive The Shadows as paper-backs, I did one for Belmont Publications, called The Shadow Returns. This was under my own name and was to be followed by some of the older stories, which were to be picked by myself and the editor. But Belmont switched plans and wanted new stories, but at a re-print price, which I couldn't afford to meet. They had a contract and rather than get involved in a lot of problems, Conde-Nast let them go ahead and have somebody else write stories under the pseudonym of Maxwell Grant. I received my share on the republication rights; and when the contract ran out, I engineered a deal with Grosset for hard-cover and later with Bantam for pocket books. So I have no idea as to whom any of the latter-day Max-well Grants may be, and I might add parenthetically, I care less.

Lester Dent did an experimental Shadow called the Golden Vulture at the time I was starting the series. But my stories clicked so promptly and I moved ahead with the series so fast, that they decided not to use it; and later put Les to work on Doc Savage as companion volume to The Shadow. Several years later, they dug the Golden Vulture out of a lot of old MSS. and asked me if I would rewrite it, which I did -- for better than a half-fee.

It was a good story, but treated The Shadow somewhat nebulously, or mysterioso, as I had done in my early stories. So I stayed with the villains much as they were, but doctored the plot and introduced

new action and situations to suit The Shadow in his fully developed character. So the story was a hybrid, or to some degree a collaboration. So Les Dent did not write a published Shadow story , as some people claim.

My contract called upon me to deliver acceptable Shadow stories, so I could have"farmed out" some if I had wanted -- but I never did. S & S had the privilege, however, of assigning them to other writers. Les Dent, who came into the picture later, when they were eager to get Doc Savage under way because of The Shadow's success, had an "exclusive" clause in his deal. So he farmed out quite a few to different "ghosts" . I don't know the details, but Nanovic would, because he was the dditor then.

It wasn't a case of output with Les, for he only did 12 Docs a year; but he was doing other pulps under his own name and was also trying to crack the hard-cover field. Furthermore, Doc Savage was planned beforehand, so Les could lay out somewhat standardized patterns, making it easy for a "ghost" to take over. Whereas, The Shadow was always in a state of flux or new development. I used to sweat over the plots, but once formulated, I enjoyed the writing and seldom encountered an impasse. Les had a knack of formulating a rapid plot, but sometimes left loop-holes that caused him to be "hung up" in the writing.

I'll have to wind up here; in fact, I've written much more than I intended, but it's a pleasure to have someone come to me to learn the score before voicing opinions and asking about them later. I frequently read about the pulps and my relation to them, and wonder how somebody could pick up so much misinformation. The worst offender was Quentin Reynolds, in The Fiction Factory, who overlooked the fact that for several years The Shadow was issued twice-a-month and not just monthly. That has been messing up the statistics ever since. However, Reynolds was writing about S & S, not The Shadow, which was somewhat excusable.

Steranko did a nice job with his publication, but pulled some boo-boos too. He came out to see me once about doing a magic book, but we never discussed pulps and comics. Then he came out with his publication -- I mean he came out to see me, bringing a copy of it, which he gave me, and he brought along Bruce Elliot, so we had an old-home week-end. But it wound up with Bruce criticising a Stearanko anecdote about Bruce talking to his editor, John Nanovic. The reason was:

John Nanovic had gone out of S & S two years before. That was why I thought that The Shadow would be going out next, taking me along with him, as happened. So when Bruce came in, there was a promotion man named De Grouchy, serving as editor. And the Bruce anecdote concerned De Grouchy, not Nanovic. So Steranko was hit by both of us. And he not only liked it, he wished he had known beforehand.

I must close fast or go to another page. Glad you are related to John Dickson Carr. I saw him frequently at the MWA (Mystery Writers of America) when I was a member -- say 20 years ago -- and found him a truly kindred spirit. You seem to like my relatives. I like yours.

Write again,

Walter B. Gibson Walter B. Gibson
Maxwell Grant

28 December 72

Dear Nick,

Thank you very much for your holiday greetings. I had an unusually cheery Christmas this year because my son and his family came down from Ohio to spend the weekend here, and the best I could wish for you is that your Christmas was as happy as mine.

I have read the Op 5 article written by Don H and you and I'm fairly overwhelmed by it. The thoroughness of it, and the astuteness of the observations in it, are really amazing. I still can't quite grasp the fact that Op 5 has aroused such long-lasting interest.

I'm writing to Stan today and quoting your letter. Thank you for suggesting it. Also, I'm looking forward to seeing your upcoming article about Crowe. His disappearance could not have been my doing. It must be that when Emil Tepperman launched his Purple Invasion epic he found Crowe didn't fit into it, so he waved his fictioneer's wand and caused Crowe to vanish without a trace, never to be seen again.

I'm always available for any questions you may have in mind. My best to you for the coming year and longer.

Sincerely,

Fred —

Frederick C. Davis
[redacted]

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WINGS FOR AN ANGEL
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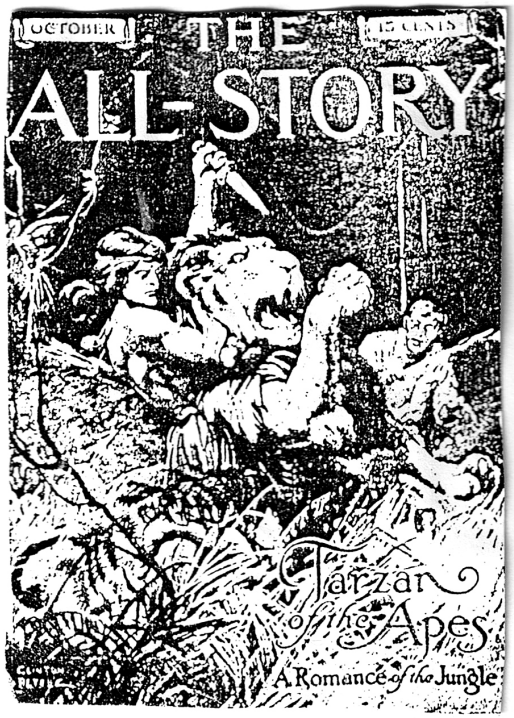
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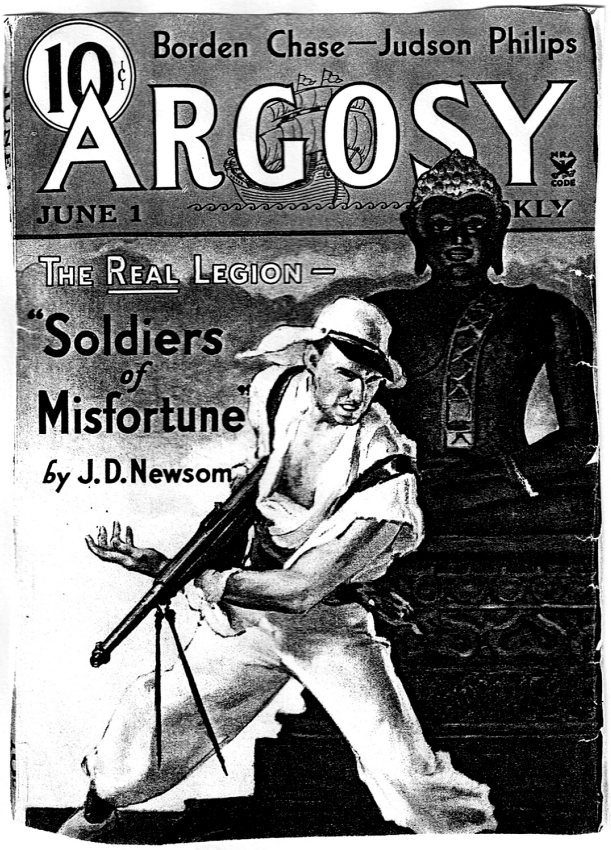
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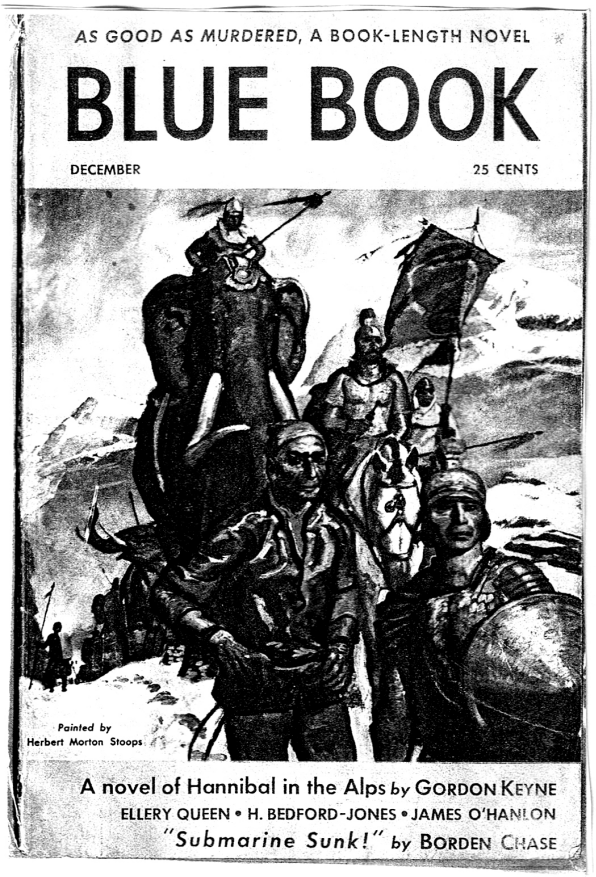
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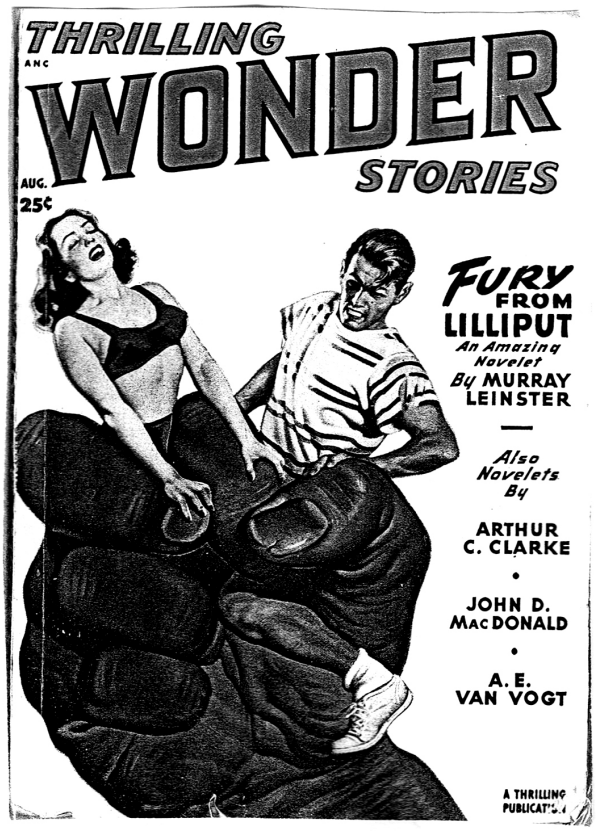
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•
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MacDONALD
•
A. E.
VAN VOGT

SPORTS
ACTION
10
GREAT
STORIES
AUG.
20¢
Fielders' Fury
Roaring Action Yarn
By ROE RICHMOND
Horsehide
Houdini
Crack Novelet
by JOHN WILSON
GOLF ★ TENNIS ★ FIGHT ★ TRACK ★ FOOTBAL

Halfaday Creek
JAMES B. HENDRYX
"Dog Fight"
EDWARD DALY
"Hard Guy"
D. B. CHIDSEY
Short Stories
Twice A Month
October 25th
25c
"Burma Bridgehead"
A
novelette
SINCLAIR

HAROLD F. CRUICKSHANK
[redacted]

Same address,
April 8, 1978

Dear Wooda:

Thanks for your card and messages... I have been sort of under the weather, a dab, of late.

It is drawing nigh unto the date when I shall be writing Harry Steeger, my usual ANNUAL letter commemorating our first Hook-Up at his new company, June, 1930. And that, my friend, is one hell of a lomg long association!-- 48 years. Darned few writer-editor-publisher hook-ups have lasted that long, eh?

We are creeping into our pre-spring season when I must drag this arthritic-laden carcass out, to get in some garden stuff. The grounds, since the snow has gone, at lawt, look very neat. It is a pity to disturb them again, with spring work.

Now take care and enjoy a good run with your book, and a very happy and fruitful convention in July. Give my warmest regrads to any old pulpsters who might be at all interested. I just sailed past my 85th Birthday last month. And am damned sure, if I felt so inclined, I could do as good a yarn today as I did fo Harry 48 years ago, and on qnd on and onnnnnnn...

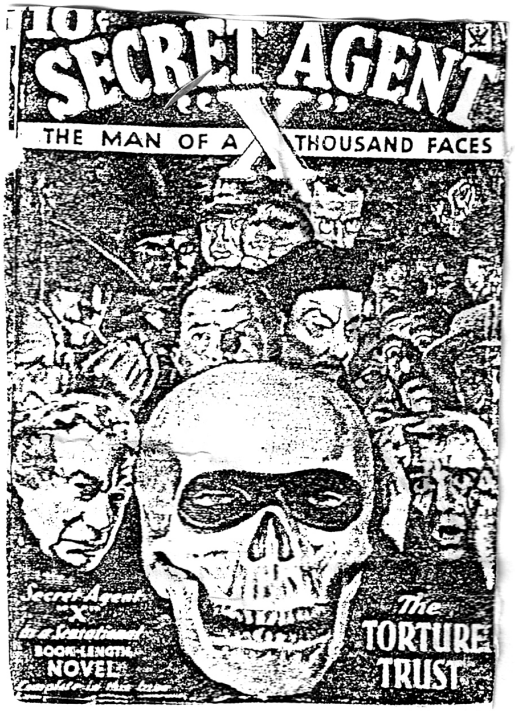
61

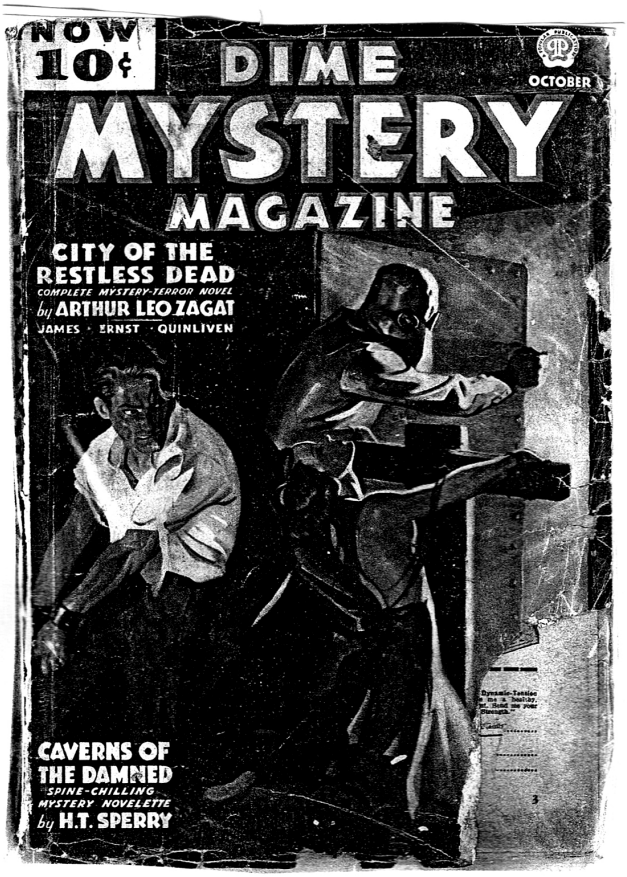
My special warm regards to you. May you and yours prosper in all ways. Goodluck!

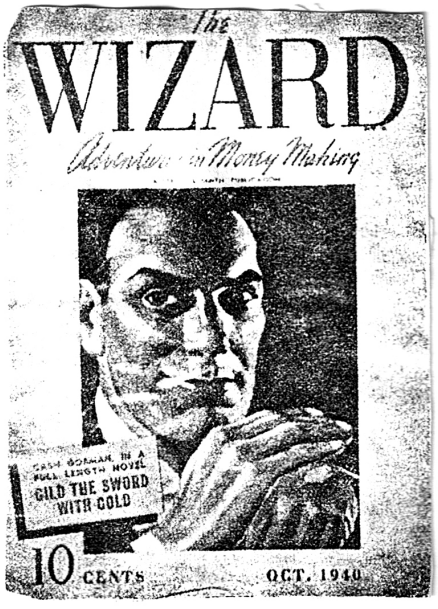
Sincerely yours,

Harold F. Cruickshank

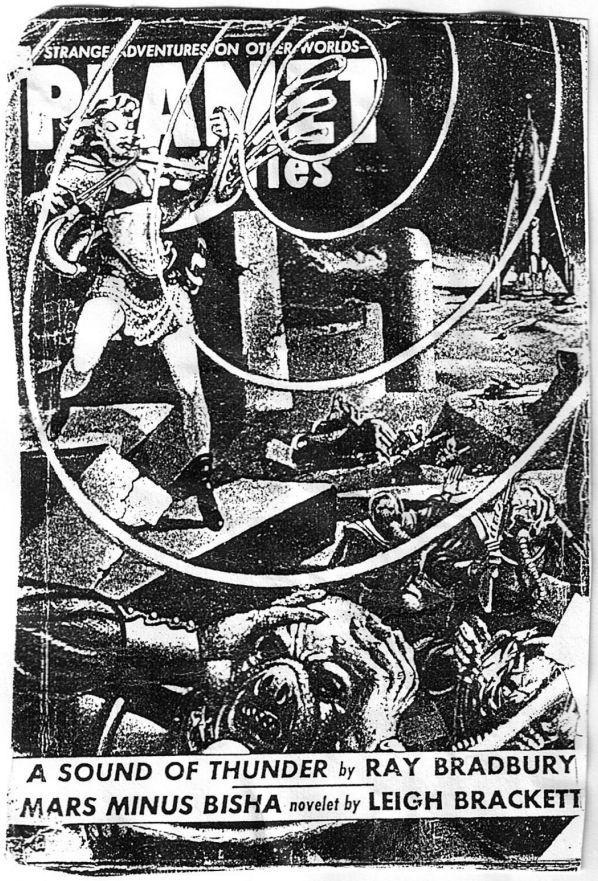
Harold F, Cruickshank

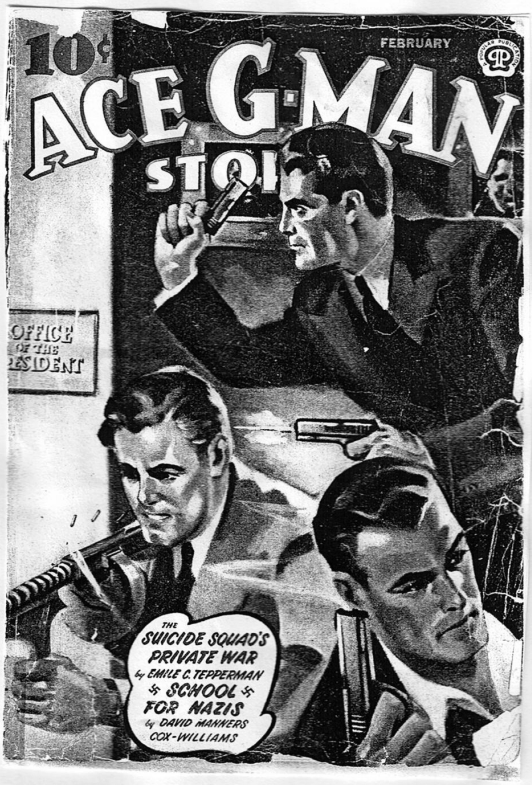

10¢
SECRET AGENT X
THE MAN OF A THOUSAND FACES
Secret Agent X
in a Sensational
BOOK-LENGTH
NOVEL
Complete in This Issue
The
TORTURE
TRUST

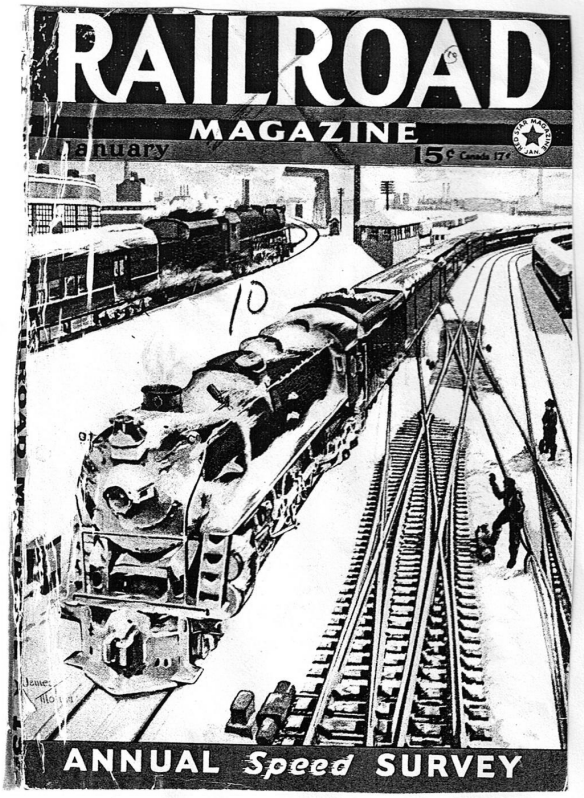

NOW
10¢
DIME
MYSTERY
MAGAZINE
OCTOBER
CITY OF THE
RESTLESS DEAD
COMPLETE MYSTERY-TERROR NOVEL
by ARTHUR LEO ZAGAT
JAMES · ERNST · QUINLIVEN
CAVERNS OF
THE DAMNED
SPINE-CHILLING
MYSTERY NOVELETTE
by H.T. SPERRY


The
WIZARD
Adventures in Money Making
CASH GORMAN IN A
FULL LENGTH NOVEL
GILD THE SWORD
WITH GOLD
10 CENTS
OCT. 1940

BATTLE
ACES
APR
20
ALL STAR ISSUE
THOMSON BURTIS
HAROLD F. CRUICKSHANKS
O. B. MEYERS
GEORGE FIELDING ELIOT
ROYCE B. HOWES


STRANGE ADVENTURES ON OTHER WORLDS
PLANET
Stories
A SOUND OF THUNDER by RAY BRADBURY
MARS MINUS BISHA novelet by LEIGH BRACKETT


10¢
FEBRUARY
ACE G-MAN
STORIES
OFFICE OF THE PRESIDENT
THE SUICIDE SQUAD'S PRIVATE WAR
by EMILE C. TEPPERMAN
SCHOOL FOR NAZIS
by DAVID MANNERS
COX-WILLIAMS


RAILROAD
MAGAZINE
January
15¢
ANNUAL Speed SURVEY

NOW
10¢
DARE-DEVIL ACES
THE SKY-ROAD TO GLORY
by WILLIAM HARTLEY
A SMOKE WADE YARN
by ROBERT J. HOGAN

NORMAN DANIELS
[redacted]

November 30, 1985

Wooda N. Carr
305 South Val Vista Drive #57
Mesa, Arizona 85204

Dear Wooda:

Thank you for including me in the roster of the old bloody pulpateers. There are so few of us left. It's interesting to discover somebody remembers us and to realize there are so many modern publications concerned with the pulps.

Alan did send us the convention reports. We see him quite often. In fact, we had dinner with him and his current girl friend recently. He is very devoted to the pulps. He has every Black Bat ever written. I did all but one and I created the character.

I don't know if you are familiar with the history of that series and its final outcome, but it was lifted by a very large German publishing outfit and I understand they did nine hundred issues of stories based on the original ideas. I had our British and our German agents look into it, but there was nothing we could do. We never owned the rights anyway. If we asked for these rights, the publishers promptly shriveled up in outrage and dismay.

As for file copies, I don't know where we'd put them. Dorothy and I had two hundred and thirty--or maybe fifty--six books published and the garage is crammed with file copies, royalty reports, contracts. I do appreciate your offer never-the-less.

When we left the pulps, we went into radio (we did the Nick Carter series on Mutual Broadcasting System.) We also went into live TV at its onset. Later, we sold original and published stories to some of the best filmed shows of twenty years ago. But TV is not for a writer. It's tchnical work mostly, based on someone else's creations. All in all, we did pulps, confessions, true detective stories, technical magazines, radio, live TV, filmed TV, comic strips when they first materialized, and finally, books.

We began pocketbooks in the days when they sold for a quarter. The latest of ours sold for $3.95. We have sold to just about every foreign market in the world, including Japanese and Croatia. We even did a soap opera for the Canadian Broadcasting System. Our files are now in the repository at Bowling Green University and their promotion of all their writer repositories lists us as the most prolifie pair.

Enough of this self promoting history. Write soon. We'll be happy to hear from you.

Sincerely,

Norm

NORMAN DANIELS
[redacted]

October 24, 1987

Dear Wooda:

Thank you for keeping us abreast of Pulpcon doings. They are, of course, most interesting and nostalgic and it's wonderful for you people to keep that part of the past alive.

Joe Lewendowski and Albert Tonik dropped by a few weeks ago. We always enjoy their visits. Albert surely keeps moving around. How I wish I could. While they were here, we managed to.

I had them meet Al Grossman. Funny thing about Alan, he had been trying to find me for years and we live about ten miles apart. He's a great fella and a very good teacher with only one fault. He enjoys--excessively, I'd say--the comic strip Garfield which I detest. But I suppose he can be forgiven inasmuch as he owns every Black Bat I ever wrote. Which is more than I can say. Dorothy and I must have had seven or eight hundred pulps as file copies, but they, and all our radio and live TV scripts were destroyed. We don't even have any copies of all the filmed TV we did and I really don't know what happened to them.

However, we do have file copies of all the 236 pocketbooks we wrote. Whether they're worth anything, I'm not sure.

Some elderly writers say they still produce and allege they can't quit, but they'd have to drag me screaming and kicking to the typewriter. Though now and then, I get an idea or plot and I'm tempted--for a few minutes. That's the way it goes.

Dorothy and I are very pleased re your interest and the way you keep--for us--the old past alive.

Best,

Norm

THE TWENTY THIRD PSALM

The Lord is my Shepherd: I shall not want.

He maketh me to lie down in green pastures: He leadeth me beside the still waters.

He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me: Thy rod and Thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil: my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

In Loving Memory of

NORMAN A. DANIELS

BORN
June 3, 1905
New Britain, Connecticut

ENTERED INTO REST
July 19, 1995
Camarillo, California

GRAVESIDE SERVICES
July 21, 1995; 1:30 P.M.
Conejo Mountain Memorial Park
Camarillo, California

INTERMENT AND ARRANGEMENTS
Conejo Mountain Memorial Park
and Funeral Home

A STREET AND SMITH PUBLICATION
MAR. 1934
DOC SAVAGE
REG. U.S. PAT. OFF.
10 CENTS
MAGAZINE
METEOR MENACE
80 Page Novel

JOHNNY

HAM

RENNY

LONG TOM

MONK

A STREET & SMITH PUBLICATION
APRIL
DOC SAVAGE
10 CENTS
MAGAZINE
THE MONSTERS
80 Page Novel

10925 126 Street,
Edmonton, Alberta,
Canada, T5M OP4,
December 12, 1975

Dear Wooda:

Thanks for your note, with your new address.

I don't think there will be any need for me to write to Mr. Wilhite as I haven't a clue as to the names he mentioned, or the pen names, other than I vaguely remember them way back on the contents sheets of the old magazines. I have to think twice to remember my writing names which were: Harold F. Cruickshank. Bert Fraser; Hal Fraser and a house name I got now and then, Captain Stanhope.

You certainly made a wise move, this semester, as your former home State hasn't had the nicest fall weather, according to the news we get via cable TV. One of my wife's brothers and wife live at SPOKANE.. I have been able to kid them a bit as I brag that our open fall weather has been just a mite more pleasant than theirs. I have o stop that now, though,as winter has come and yesterday we were smacked with a 15-20 below zero temperature.

Because of the recent long postal strike I haven't been in touch with friend Harry Steeger, so don't know how far along he and Al Norton are with their proposed Pulp Magazine history.

I now note the date of your letter, November 9. I received it on December 11th. It was released by your post office on Dec. 3. The postal strike certainly raised the devil here in Canada -- in the general, over all economy and made for a six weeks period of a rather lonely existence. I sold a story just the day before the strike started and arranged for two more, which I batted out during the hiatus. They are now in the mail. I am satisfied with my small offerable outpput... (I do write more than I offer, of course, as it is a form of therapy). I feel that being able to sell copy at all right on the eve of my 83rd Birthday is gratifying, especially when somewhat handicapped.

I used to know a great pulp story fan at Tucson . He was formerly from Britain, via Canada and was finally in the real estate business at Tucson. He wrote often of the magazines of the early 1920s, and on when the greatest of all pulp writers filled the contents sheets. These included, Erle Stanley Gardner, who broke in with me; George Fielding Elliott; James Warner Bellah; and a host of other big names. Pleasant memories... but many are gone

I note your mention of the demise of such paper-backs as Spider and Avenger. But, the SHADOW still KNOWS.

I hope that you and your good wife will be very happy in your present sunny clime and that all your endeavors in the literary world will always bring you joy and satisfaction.

"MESA" is an apt name for a town or city in Arizona. It brings back memories of old western adventures.

With all best wishes for an enjoyable Holiday Season for you and yours,

Sincerely,

Harold F. Cruickshank

P,.S; It is strange that we never hear of that once grand series, THE WHISTLER. I wonder what became of it. It shared popularity with the Shadow for some time.

NICK,

HI! WELL, HERE'S GOOD OL' TOMMY ROCKFORD FOR YA. SINCE I ASSUME THIS WILL BE A BLACK & WHITE ARTICLE, I DID IT IN GREY TONES. I EVEN REDUCED IT AT 60% & 35%, JUST TO SEE IF IT STILL HELD TOGETHER. IT STILL DOES!

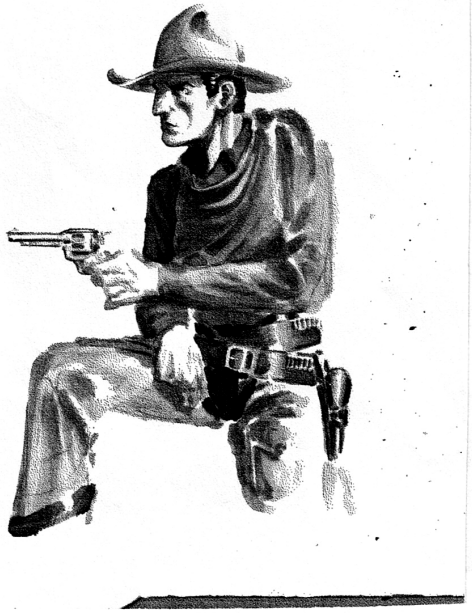
HOPE YOU CAN USE IT!

Best,

PAUL

#

TOMMY ROCKFORD



SILVER
TRENT
Becton
'14

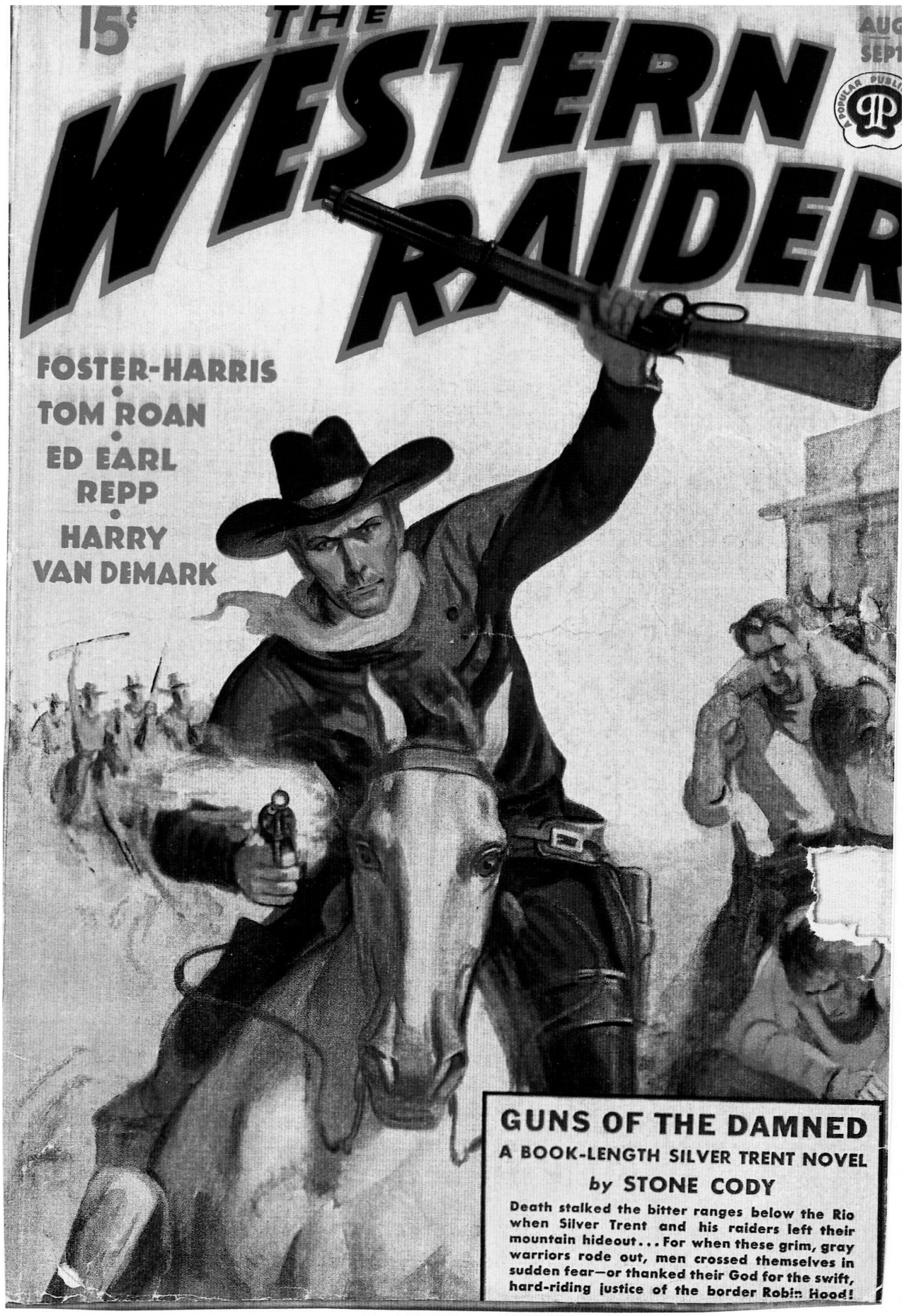
15¢

THE WESTERN RAIDER

AUG
SEPT

A POPULAR PUBLICATION

FOSTER-HARRIS
•
TOM ROAN
•
ED EARL
REPP
•
HARRY
VAN DEMARK



GUNS OF THE DAMNED

A BOOK-LENGTH SILVER TRENT NOVEL

by **STONE CODY**

Death stalked the bitter ranges below the Rio when Silver Trent and his raiders left their mountain hideout... For when these grim, gray warriors rode out, men crossed themselves in sudden fear—or thanked their God for the swift, hard-riding justice of the border Robin Hood!

" Up, up and away "

5019 No. Vassault
Tacoma, Wn. 98407
April 1, 1975

Phone No.
SK2-7956
in evening - between 5-7 PM

Dear Mr. Carr:

Your letter was quite interesting and I would be glad to accept your luncheon invitation - either at the Elks, or at Panorama City.

I know where it is, and have a couple of friends living there, whom perhaps you may know. Edgar and Alice Prescott, fellow members of mine in the Tacoma Writer's Club and the Washington Poets Association.

I do not have any other pulp magazines than those few which contain some of my own stories in Weird Tales. Others, UNKNOWN magazine, in particular are now at Arkham House in Wisconsin, pending publication in a book of short stories which I have almost given up on, as they have had it a couple of years now without doing anything.

I have hopes that this year or next, in view of a certain limited success in my writing and publications lately, that this may encourage them to do so.

I am sure that we will have something to talk about and if you care to visit me at home, by all means call me and I will show you what I do have and perhaps some other things which may interest you.

For example, the heading on this letter is a reproduction of one of the Virgil Finlay drawings included in my novel KING OF THE WORLD'S EDGE, although the sub-title is not.

It originally read; Mictlampa - where the dead sleep. (I think, although that may not be the exact wording - don't have it with me, as I am writing at my office.)

However, a young lady I know was discussing life, death and a few other of the eternal verities with me some months ago, when I was thinking about getting some stationary printed, and I mentioned a certain verse in one of my poems, saying I would like to have it on my tombstone when the time came.

She said; 'Oh, no! You should put Up! Up, and away!' On it. That's what you say, when we get ready to go out somewhere!'

It did seem to fit the picture.

Glad you liked the article. I thought it was pretty good, myself. I would like to see the articles you mention as having been published in local newspapers, concerning your collections. I have never met any one who is so interested in the pulps as yourself.

Let me know when would be suitable for you to have me drop down to Lacey. Perhaps I can come down some evening after work. I get off at 3.30 P.M.

Wed. evening would be a good time, possibly a Sat. or Sunday afternoon.

Sincerely H. Warner Munn

Harold

Robert G. Harris

10/7/91

Woda

Thought I'd better scribble you off a quickie reply to your last note before I forget. Forgetting things is something I'm beginning to get really good at. With a little more practice, god willing, I could become highly competent — if I could remember.

Anyway that reminds me not to forget to mention the great summer we had back here this year. One of the best I can recall. The only bad thing about this good thing is the summer is still with us. It's so good it doesn't want to quit. (104° today)

I'm really ready to play like Fort Wayne people and wear some woolies clothes for a change. When you are dusting snow off your toppers think of us.

Mary and I are still busy having fun on my sabatical. Haven't quite figured out how — after the many years I've managed working, painting into this demanding schedule. One day I'll remember. Remind me to tell you about it.

All our very best to the both of you

Always

Bob

121

Robert G. Harris

Wooda

Since writers and artists are supposed to be so darn inventive —

I thought this year we could put the theory to the supreme test — at least we could give it a try. Thus — this very short note is going to perform double duty and be our Xmas Card this year. I know it looks like a pretty cheap way to go, but then I feel our sincerity and sympathy don't lessen a damn bit just because this so called Card doesn't show a picture of the proverable Santa knee deep in snow while adoring his bright red underwear.

Just hope this year the grand old white bearded one makes his usual descent down your chimney and leaves you and your lovely Eunice bountiful and wonderful goodies! Marge and I wish to add our love to that list and wish you both a very merry Xmas and a super dooper New year with all the trimmings.

We are still hanging in there like two old socks on the mantelpiece.

Bob and Marge

12/11/02

"See you at Rattlesnake Annie's!"

"To Wooda... Happy Trails always... R.G. Harris"

We've reached the end of our pulp persuit dealing with Covers, Letters, and Characters from our past. I hope you've enjoyed this journey. My thanks must go to artist Robert Harris for sending the photographs and to Paul Becton for his Tommy Rockford sketches from Wild West Weekly magazine.

There are a few books dealing with the pulps I highly recommend the reader seek out at their local library or book store:

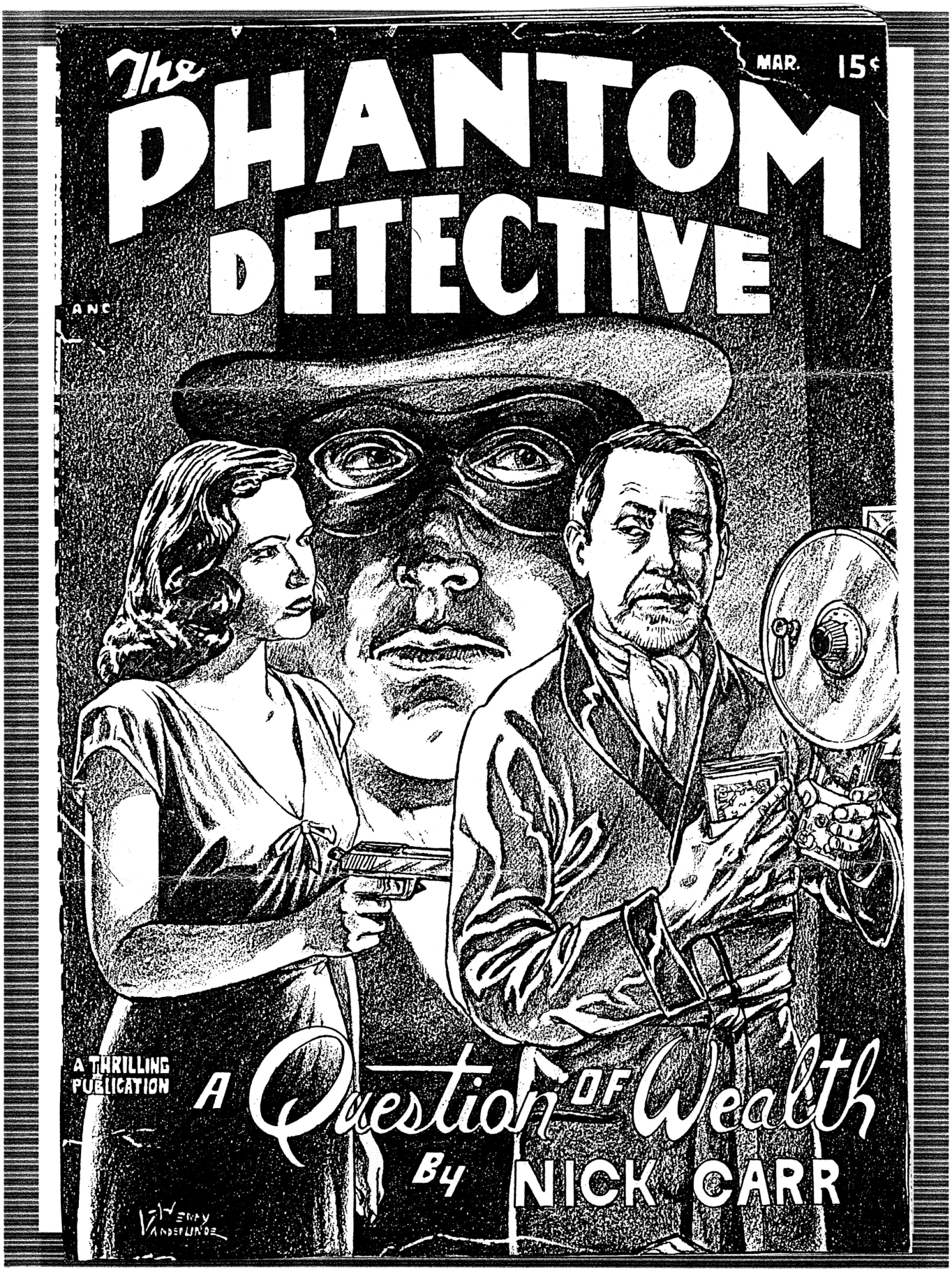
The Pulp Jungle by Frank Gruber. The Spider by Robert Sampson. The Night Master by Sampson. The Shudder Pulps by Robert Kenneth Jones. Cheap Thrills by Ron Goulart. The Great Pulp Heroes by Don Hutchison.

If by chance the reader can locate the August 2003 issue of Smithsonian Magazine, he or she will find references to various artists, including the great Walter M. Baumhofer, Rbbert Harris, Norman Saunders and others.

SPICY • WESTERN • STORIES

SPICY • ADVENTURE • STORIES

EPILOGUE


The PHANTOM DETECTIVE
MAR. 15¢
A THRILLING PUBLICATION
A Question OF Wealth
By NICK CARR

And so ends Volume One... I was so thrilled with this book that I asked Nick for another volume, if he had any more material, of course...

Well, obviously he did, because soon after, I received another package in the mail with even more great stuff... and so Volume Two was born...

Very few people have seen this new addition to the "Scrapbook"... Only a couple of individuals received Xerox copies at the 2006 PulpCon. I wasn't happy with the way it turned out, and told Nick that I would be compiling both volumes into one book, with better printing and binding, in order to make this collection of correspondence a true National Treasure...

... This book also marks Nick's retirement from writing, and although I'm sorry to see him put down his pen, he deserves a little time off... The pulps have been a major part of his entire life, and now he can relax and read them for the sheer enjoyment of it, rather than as a part of research for a new article, essay, or story...

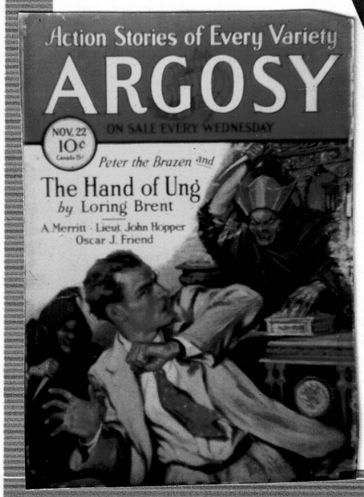
I'm sure our paths will cross at future Pulp Conventions, and we stay in touch by letter or phone... so, Nick, I thank you for all you've done for Pulp History, Fandom, and Friends...

Ron Hanna
Winchester, VA
2007

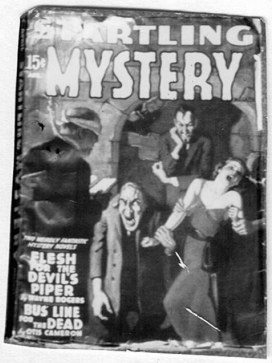
THE PULP MAGAZINE SCRAPBOOK OF COVERS AND LETTERS BY NICK CARR

PREFACE BY: ROBERT G. HARRIS

VOLUME TWO



For Wooda Carr, with best regards!
Hugh Cave



DEDICATED

TO

ALL THOSE INDIVIDUALS WHO
COLLECT AND STILL READ
THE PULP MAGAZINES WE KNEW
IN DAYS GONE BY.

TO

THE WRITERS, ARTISTS, AND
PUBLISHERS WHO FOR A DIME
ALLOWED US TO ENTER A WORLD OF
LITERARY FICTION,
THE LIKES OF WHICH WE WILL
NEVER READ AGAIN.

For my dear friend and fellow toiler, Nick Carr,
with admiration and affection.
Sincerely, Hugh B. Cave

PREFACE

By

Robert G. Harris

Pulps were a learning experience for some beginner artists and one way to get into the illustration field. It was a stepping-stone in the method of making pictures, preparing the way for handling deadlines and meeting the requirements of other magazine illustrations.

Some artists made a fine career out of painting pulp covers. The popularity of the magazines was an incentive to continue to produce adventurous illustrations.

For me, my goal was to illustrate for other magazines. From the beginning I had a yen to be seen in the larger format magazines, and by working the pulps, that was a lead-in for me to obtain these other goals. I am in debt to the pulps in educating me to explore other avenues in making pictures.

Every artist has his own personal way of solving how he/she goes about putting a picture together.

Often a simple statement can be the most difficult to solve and explain in a picture. However, simplifying is most always the answer. Don't destroy the picture with too much going on. Too many distractions, weakens its punch.

Color is one of the most important elements an artist has in his/her toolkit. Red pigment is almost mandatory. It's a definite eye catcher, a powerful tool. The use of raw color in any hue of the color wheel is fare game and most popular in pulp cover art. It makes a big payoff in selling the magazine on the newsstand.

"Mr. James, the Art Director for Street and Smith, gave me a short synopsis of the story situation, that he would like to have on the cover. This gave me enough detail and information to build an illustration suitable for the cover design.

I talked the situation over with James as to how I would present the picture. Rough sketches were made during the conversation, --and the solution was solved. I didn't need to read the whole manuscript.

For this particular Doc Savage cover, my wife, Marjorie, posed with Steve Pendar, (a favorite model for Doc Savage and Pete Rice stories, and often for other characters in other publications.)

I had a week to punch this out – sometimes it would take a little longer, if more research was needed. Mr. James depended on me to know composition and color to bring about the desired effect. I think he was always pleased. He loved being a part of the action.

Mr. James was very particular about the Pete Rice Western and Doc Savage pulp magazines. There was never much discussion on the other pulp illustrations, like Wild West Weekly covers. He always gave me a lot of freedom for creativity."

INTRODUCTION

HERE is Volumn TWO ofmy magazine scrapbook with more covers and letters from various author's and artist's whose work graced the pages of those wonderful pulps. Such were the magazines that often sent many a mother on a search and destroy mission.

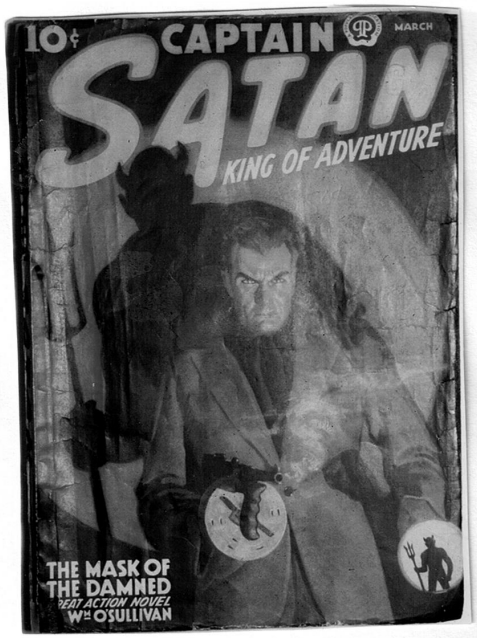
Can you imagine what would happened if he or she had caught her son looking at a copy of Spicy Western?

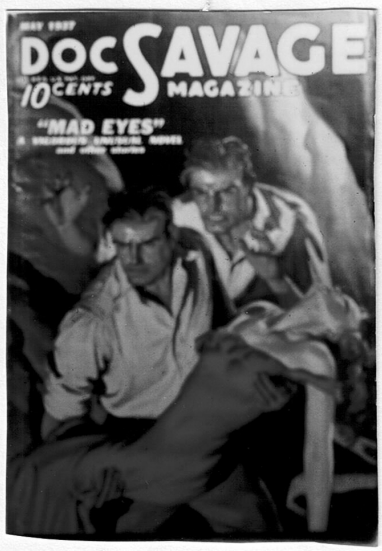
This is my final glimpse into the pulp world I loved, a tribute if you will. The moment for me has arrived to just sit back in my easy chair and re-read those issues in my library of Operator 5, G-8 and His Battle Aces, The Spider, The Shadow, The Phantom Detective, and Texas Rangers--just to list a few for the sheer enjoyment they bring.

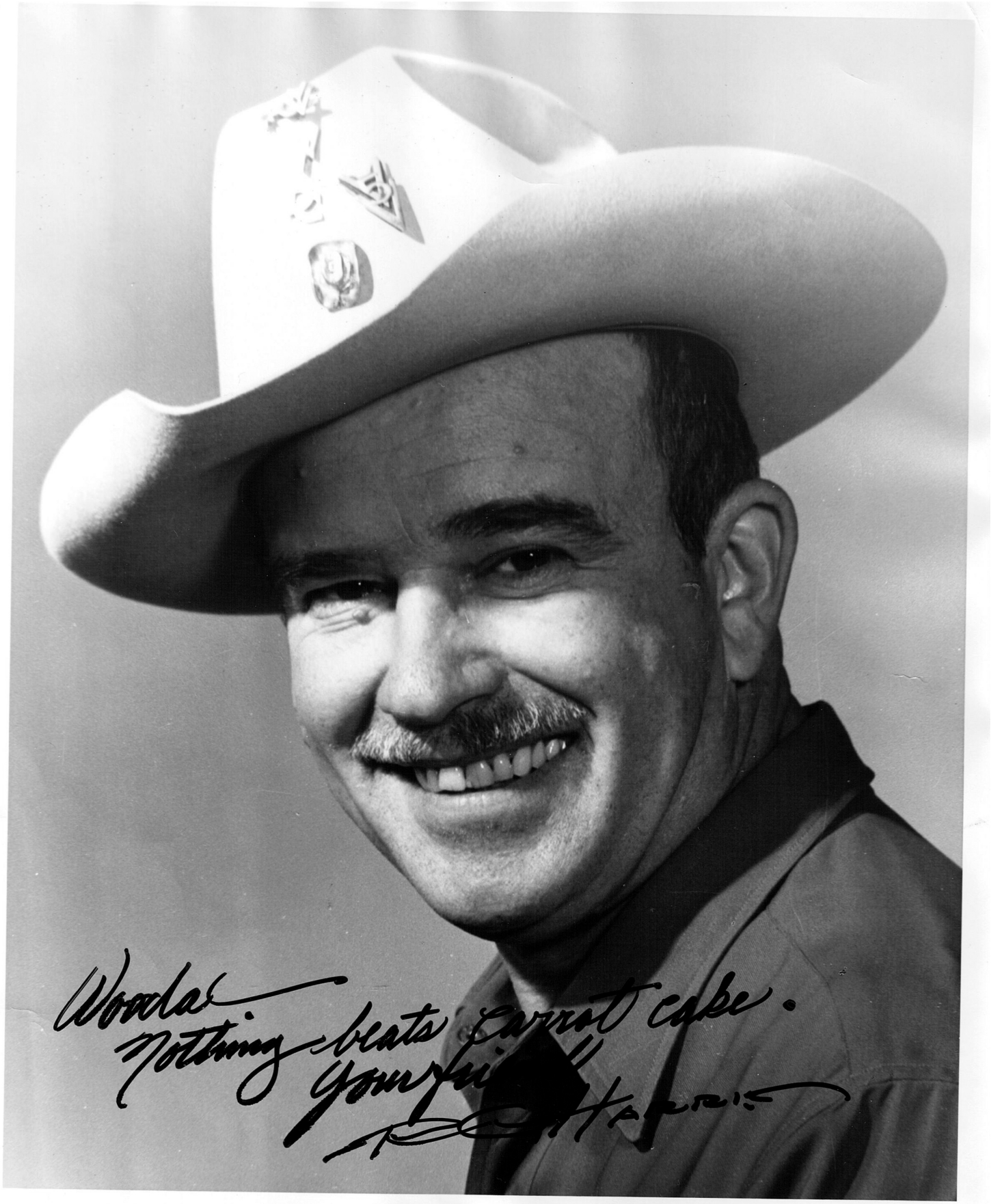
I have been asked what was the greatest honor given to me over the years relative to the pulps. There are two: The first was in receiving the LAMONT AWARD at Pulpcon Seven, which now hangs on my study room wall.

The second was joining with author John Dinan in which his great book "The Pulp Western," abd my own book, "The Western Pulp Hero were given the honor of having a copy of each placed in the Oklahoma Cowboy Hall of Fame in Oklahoma City.

I know that whoever takes over the tast of what many of us old timers began will have a great time ahead. It isn't easy work believe me. I wish him or her all the luck!





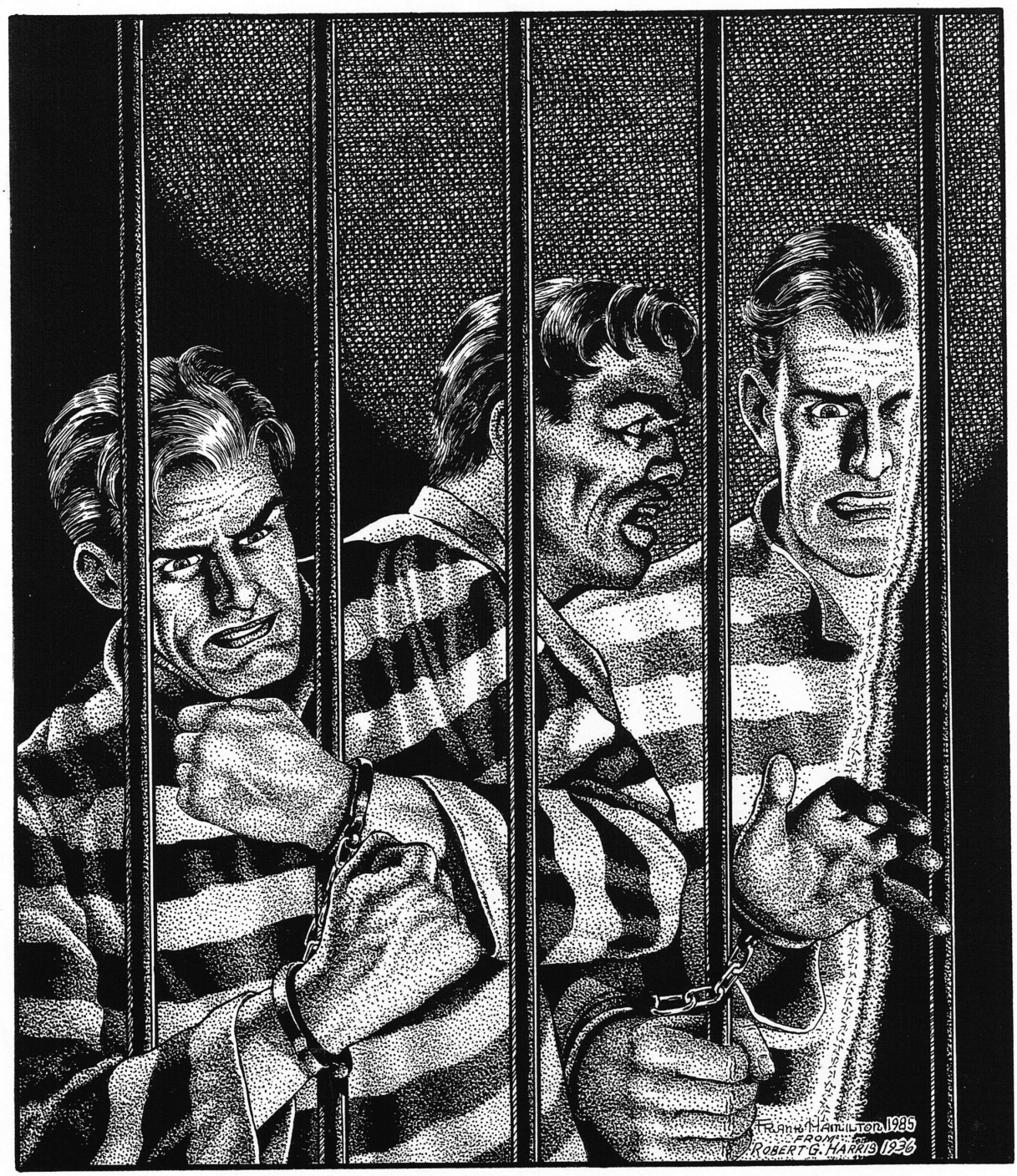

Woodie
Nothing beats carrot cake.
Your fri
Harris

ROBERT G. HARRIS

ROBERT G. HARRIS

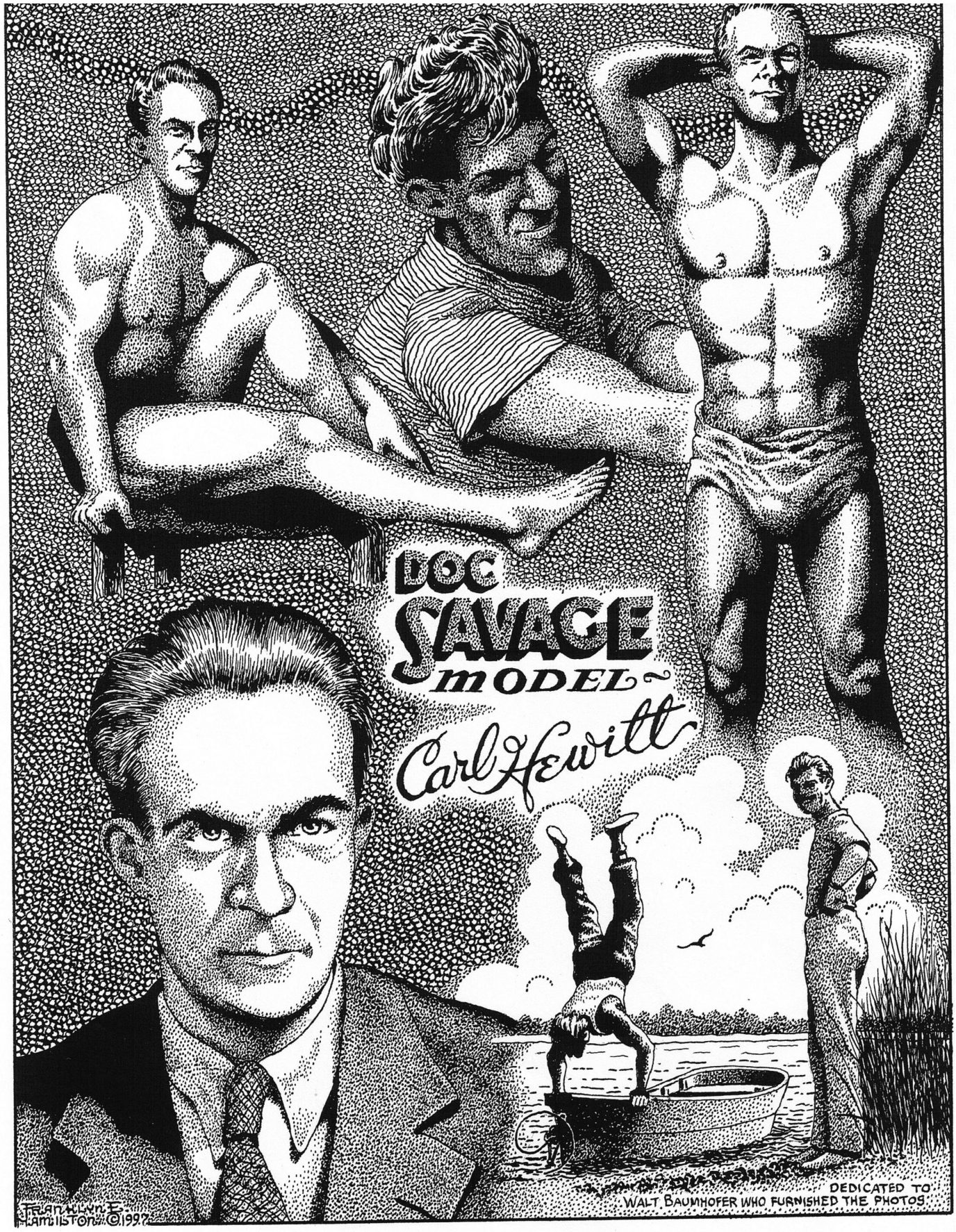
STEVE PENDER: The model Harris
used for Pete Rice and Doc Savage

Sketch of Walter Baumhofer
by Franklyn Hamilton



This is from a Doc Savage cover sketched by Franklyn Hamilton from one by Robert G. Harris.

THIS IS FROM A 'DOC' COVER BY BOB HARRIS


DOC
SAVAGE
MODEL
Carl Hewitt
DEDICATED TO
WALT. BAUMHOFER WHO FURNISHED THE PHOTOS
FRANKLYN B.
HAMILTON ©1997

Excerpt from Walt's letter of 12/16/99:-

"..... Carl Hewitt I met on vacation in depression-ridden Sag Harbor. Magnificent muscles, no hair on body, so you could see them clearly, absolutely bronze, but shorter than Doc. He lived with us for about a year, while I taught him what I knew about lettering, which was considerable. Tried selling artist's work. Disappeared from my life. You understand in those days I painted direct from life. Of course, I used other models too."

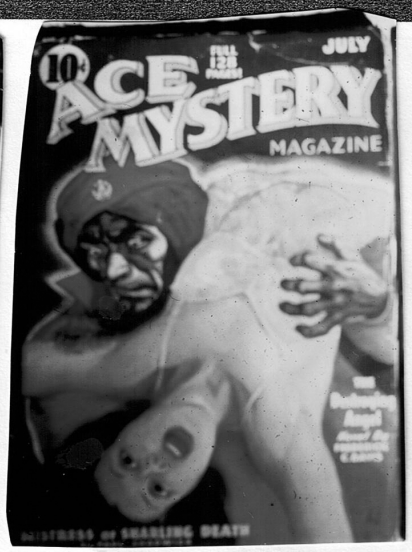
Excerpt from Walt's letter of 3/20/80:-

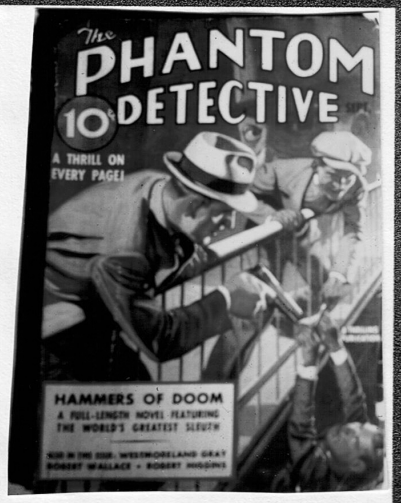
"In the old days we rented a cottage on Sag Harbor Cove for 3 months, June through September, and I worked on the sun-porch. Carl Hewitt lived just up the road from us, with his parents, and a chow dog. We used to sail in a boat owned by a friend of ours. He turned the sloop into a motor-boat eventually. He knew those waters like the proverbial back of his hand. He even sailed with us up the Connecticut River to Hartford where the river thins down to 3 feet and becomes unnavigable except for canoes and such."

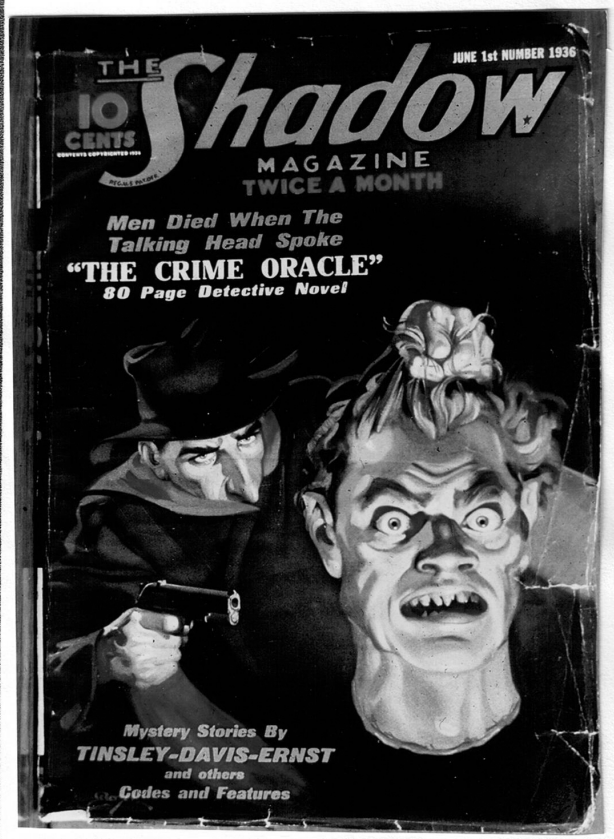
TOMMY ROCKFORD

One of the charactecters found in WILD WEST WEEKLYMagazine.
The sketch is by PAUL BECTON and given to Nick Carr.

10¢
ACE MYSTERY
MAGAZINE
BRIDE FOR THE HALF-DEAD


10¢
JULY
ACE MYSTERY
MAGAZINE


The PHANTOM DETECTIVE
10¢
A THRILL ON EVERY PAGE!
HAMMERS OF DOOM
A FULL-LENGTH NOVEL FEATURING THE WORLD'S GREATEST SLEUTH


THE
10 CENTS
Shadow
MAGAZINE
TWICE A MONTH
JUNE 1st NUMBER 1936
Men Died When The Talking Head Spoke
"THE CRIME ORACLE"
80 Page Detective Novel
Mystery Stories By
TINSLEY-DAVIS-ERNST
and others
Codes and Features

Hugh B. Cave
[redacted]

Fedogan & Bremer, publishers of my DEATH STALKS THE NIGHT, have asked me to put together a second such collection of horror-mystery stories. Trouble is, I don't have copies of my stories; I lost them all in a fire. If you have any of the following stories and would be willing to have them Xeroxed at my expense, will you please let me know? This is a long list and, of course, I don't expect ANYONE to have more than one or two of these stories. I'm just hoping to round up enough for a book.

TERROR TALES

Enslaved to Satan. 2-35
Satan's Sepulcher. 4-35
The Dolls of Doom. 9-35
Buyer of Souls. 10-35
The House in Hells's Forest. 7/8-36
The Beast of Little Black. 3-41

DIME MYSTERY MAGAZINE

They Feed at Midnight. 12-33
House of Lost Souls. 9-34
Terror From the Deep. 11-34
Inn of the Shadow Creatures. 12-34
Dark Bondage. 1-35
House of the Restless Dead. 5-35
Daughters of Dark Desire. 12-35

HORROR STORIES

By Night They Creep. 2-35
Mate for a Monster. 3-35
Brides for the Dead. 8-35

MYSTERY NOVELS

Death Stalks the Campus 4-36

WEIRD TALES

The City of Crawling Death. 7-32
The Crawling Curse. 6-33

POPULAR DETECTIVE

The Silent Men. 3-36

SPICY MYSTERY
(all by Justin Case)

Dark Night of Doom. 1-36
Doom Door. 3-36
Mistress of Vengeance. 6-36
She From Beyond. 7-36
The Evil Flame. 8-36
Cult of the Corpse. 10-36
Hurricane Woman. 2-37
Cavern of the Damned. 5-37
Tomb for the Living. 6-37
Satan's Altar. 1-38
Six Were Slain. 2-38
The House of Deathless Shadows. 4-38
Death's Fiery Serpents. 5-38
Zannini's Puppets. 8-38
Serpent of Satan. 9-38
Beneath the Vapor Veil. 1-41
The Monster Fringe. 5-41
Satan's Slough. 9-42
Calavan. 12-42

THRILLING MYSTERY

The Twisted Men. 3-36
Blood in the House. 6-36
Everglades Horror. 1-37
Hells' Darkest Halls. 2-37
Death Plays Host. 4-37
Invasion from Inferno. 5-37
The Infernal Box. 6-37
Blood for the Wolf Pack. 5-38
Titans of Torture. 11-38

August 15, 1978

[redacted]

Dear Nick - So very good to have your letter so soon after that fabulous Pulpcon. It opened up a whole bright new world to me that I didn't know existed, and you were a big part of helping to bring it alive. Yep, the western copper bracelet gets a lot of admiring comment from these downest yankees...and thank you again. Hope you get yourarticle in at the Canadian magazine, and yes, would enjoy seeing the pictures you took.

What I am trying to do is find a copy of the Western Story magazine that had the story in it that was advertised on the showcard you bought from me at the Pulpcon. If I find it I want to send it to you as a bonus for your purchase. I have always felt a little "not-right" Nick, for taking 5 dollars for that piece of cardboard. I hadnt brought it to sell, just to show to whoever might be interested, as a sidelight from the old days. They Will Murray said five dollars and somebody bought it; I didnt even know who at the time. It was a green toned picture wasnt it? What was the date -- or did it say? I don't even know what story it advertised/

I've checked all my magazines here, and I dont have copies of any of the Chineese cowboy stories. They are most certainly, however, among my stuff at the Illinois addrsss and I'll cheeh there as soon as I get homr. I have alot of my carbon drafts here on those old stories. I'll check thru them to see if I have carbon versions of any. Actually, I don't think, Nick, that more than two or three were ever printed. That was along in 1943 when the western pulps were winding down fast. Western Story Weekly had dropped their base rate from two cents to one and a half...and we were seeing the writing on the wall. I was moving out to the mystery field. Others were "going Hollywood" or into ad agencies, or selling automobiles or whate The westerns were disappearing fast - out of the pulps and into the TV tubes. The firet tw titles were The Sho ting Gallery Kid, and Sh oting Gallery Gold. Probably published in the last half of 1943. I'll find em.

Havent heard from anyone at the Pulpcon except Tom Fisher, who kindly send me a copy of his cart on illustrated Ratt and the Alley Runt - Night of the War hounds. I'll remember what you say about possible pulp papre sharpers, and check with Will or you before I do anything drastic. Actually, more of the magazines I saved were westerns and adventure (Short Stories..Argosy, Adventure. Ace High etc) and seem not to have become very valuable yet. May be they'll have their turn. But I do have a lot of mementos of the day, writers mags Authors League stuff and Win the War materials, etc. And a lot of black and white inside illustrations for westerns, detect and love stories. Thank you again for your letter and your good words. I know I have a good new friend. (And thats important for a m of my hoary years, when it's easier to lose one than to gain one...)

Have a good life...

Ryerson Johnson

May.....1988

[redacted]

Hi chum - have just returned from lunch with Doug Ellis and Will Murray, bringing with me a copy of the 2nd issue of PULP VAULT in which you guy's gave me all that beautiful attention. Nobody ever treated me so good! You said so many nice things it was almost embarrasing! But plenty appreciated, believe me.

Wooda, where in hell did you get the time to dredge up all that detailed information about Siringo? You know moreabout him now than I do. It was a monumental job, fella, and I'll always be in your debt for that. I keep looking at it, and I marvel. It doesnt seem quite real to me; I can hardly remember writing all that. It is a beautiful put-together on your part, and makes me itch to renew my old intentions of taking some ofthat material and weaving it into a novel. Christ, I wisht the days weren't so short. Time moves these days like a meteor passing.

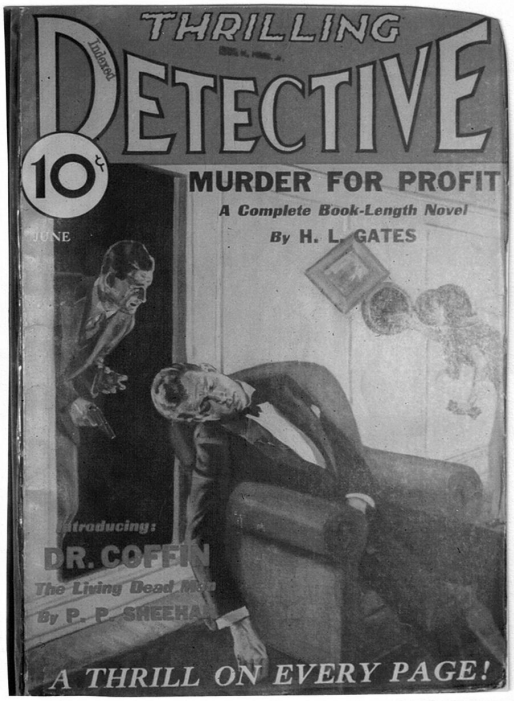
I did tell you, didnt I, that I reworked an old western novel --what they are calling YOung Adult these days -- and have started trying to sell it somewhere" Danger Trail to Abilene? All about a trail drive thru dangerous outlaw and Indian country from south Texas to Abilene Kansas in the uncertain days just after the civil war when cows were selling in Texas for about five dollars a head -- but 25 inAbilene -- if you could get them there.

One positive note: sold a children's picture book the other day that I wrote 29 years ago, and have sent out 33 times through the years. Tender little item called Why is Baby Crying? She just wanted to be picked up and loved, that's all.

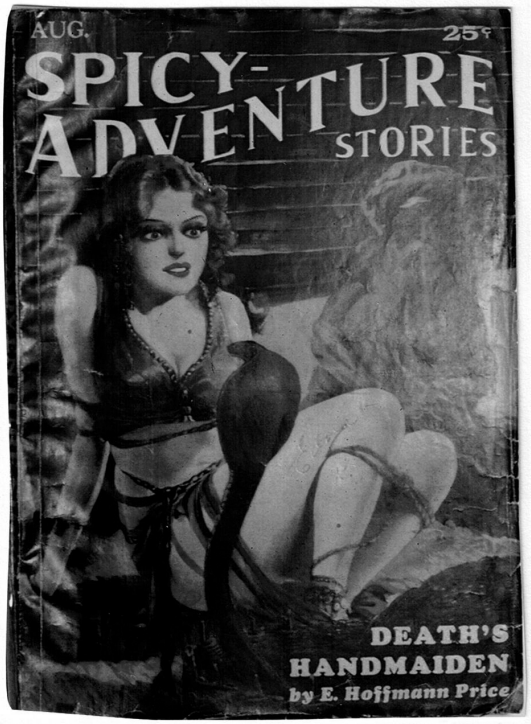
More soon fella. I'll be at the above Cambridge address till the end of the month, then the old Lubec address where I'll prowl around inthe barn and see if I can unearth that unsung Siringo.

Loopa lean lasso, podner...

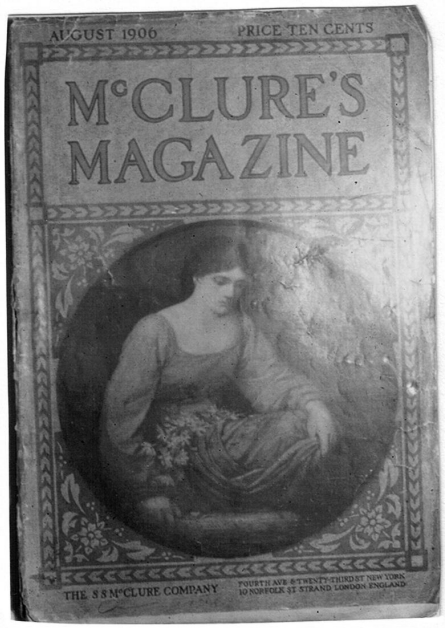
Ryerson Johnson

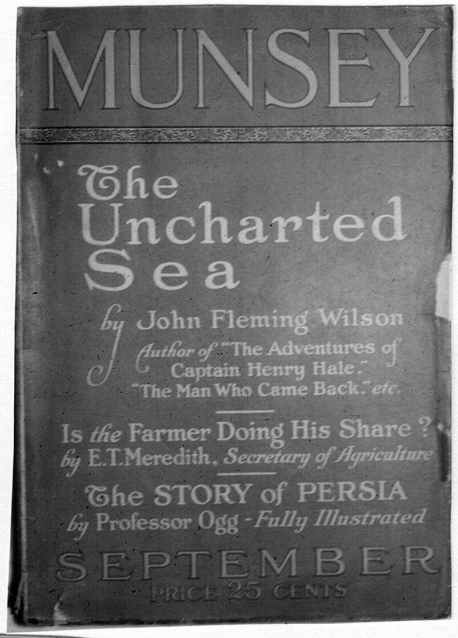

THRILLING
DETECTIVE
10¢
MURDER FOR PROFIT
A Complete Book-Length Novel
By H. L. GATES
JUNE
Introducing:
DR. COFFIN
The Living Dead Man
By P. P. SHEEHAN
A THRILL ON EVERY PAGE!

10¢ DIME
TWICE A MONTH
JANUARY 15TH
DETECTIVE
MAGAZINE
ERLE STANLEY GARDNER
DONALD BARR CHIDSEY
OSCAR SCHISGALL
AND OTHERS
TRACKS OF THE TURTLE
AN OKE OAKLEY STORY
by FREDERICK C. DAVIS

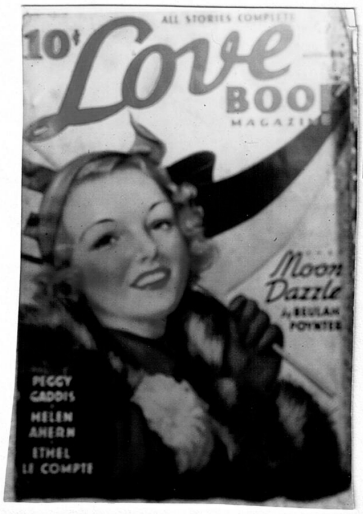

AUG.
25¢
SPICY-ADVENTURE STORIES
DEATH'S HANDMAIDEN
by E. Hoffmann Price

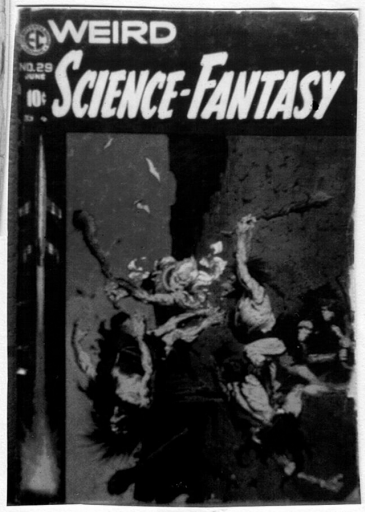
12 STORIES AND LONG NOVELETTE
Breezy Stories
15¢
DEC.
GAY NOVELETTE
THROUGH WITH LOVE
A GOOD GIRL
GREATER THAN LOVE
DUMBELL DE LUXE
DOUBTFUL VALUE
PHIL PAINTER PUBLICATIONS, NEW YORK
BREEZY STORIES, YELLOW BOOK


AUGUST 1900
PRICE TEN CENTS
McCLURE'S MAGAZINE
THE S S McCLURE COMPANY
FOURTH AVE & TWENTY-THIRD ST NEW YORK
10 NORFOLK ST STRAND LONDON ENGLAND


MUNSEY
The Uncharted Sea
by John Fleming Wilson
Author of "The Adventures of Captain Henry Hale." "The Man Who Came Back." etc.
Is the Farmer Doing His Share?
by E.T. Meredith, Secretary of Agriculture
The STORY of PERSIA
by Professor Ogg - Fully Illustrated
SEPTEMBER
PRICE 25 CENTS

FEB. 1928
YOUNG'S REALISTIC STORIES MAGAZINE
20 cts.
In this number
"MOON OF VERONA"
By EDGAR L. COOPER


ALL STORIES COMPLETE
10¢
Love BOOK MAGAZINE
Moon Dazzle
By BEULAH POYNTER
PEGGY GADDIS
HELEN AHERN
ETHEL LE COMPTE


WEIRD
NO. 29
10¢
SCIENCE-FANTASY

Sept 1 – 87

Dear Wooda –

Sorry Im so late –
Just lazy – I guess – I am
all OK – & as good as
ever since my operation –
except for a little dumber
than ever & of course older –
most people get wiser as they
get older – not me –
I havent heard from
Steeger since last summer –
not since his son died in
fact – I imagine that hit
him pretty hard –
Every thing here is as
ever –

I didn't go to the Pulp Con —
I really wasn't up to it at
the time —

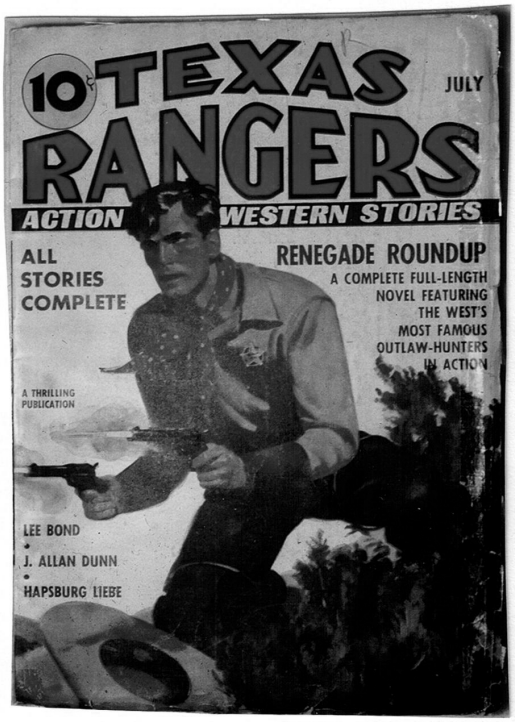
Happy to hear & see
that all of you Pulpsters are
still doing OK —

I'll write later
when I can think of something
note worthy —

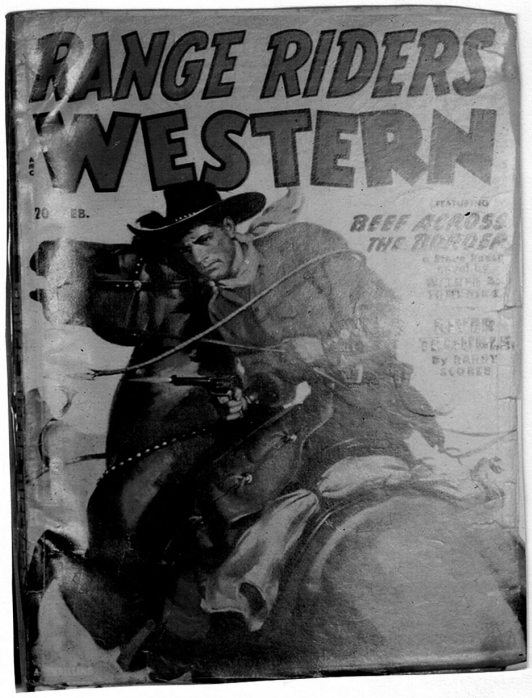
that's a promise

As Ever

Jim


10¢ TEXAS RANGERS
JULY
ACTION WESTERN STORIES
ALL STORIES COMPLETE
RENEGADE ROUNDUP
A COMPLETE FULL-LENGTH NOVEL FEATURING THE WEST'S MOST FAMOUS OUTLAW-HUNTERS IN ACTION
A THRILLING PUBLICATION
LEE BOND
J. ALLAN DUNN
HAPSBURG LIEBE

The LONE RANGER
April
10 CENTS
Magazine
a complete novel
The Phantom Rider
featuring
The Lone Ranger
and his wonder horse
"Silver"
with Tonto the Indian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BEEF ACROSS THE BORDER

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MASKED RIDER WESTERN
JAN.
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MONTEZUMA'S GOLD
A Complete Wayne Morgan Novel
By CHUCK MARTIN

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THE CORRODING DEATH
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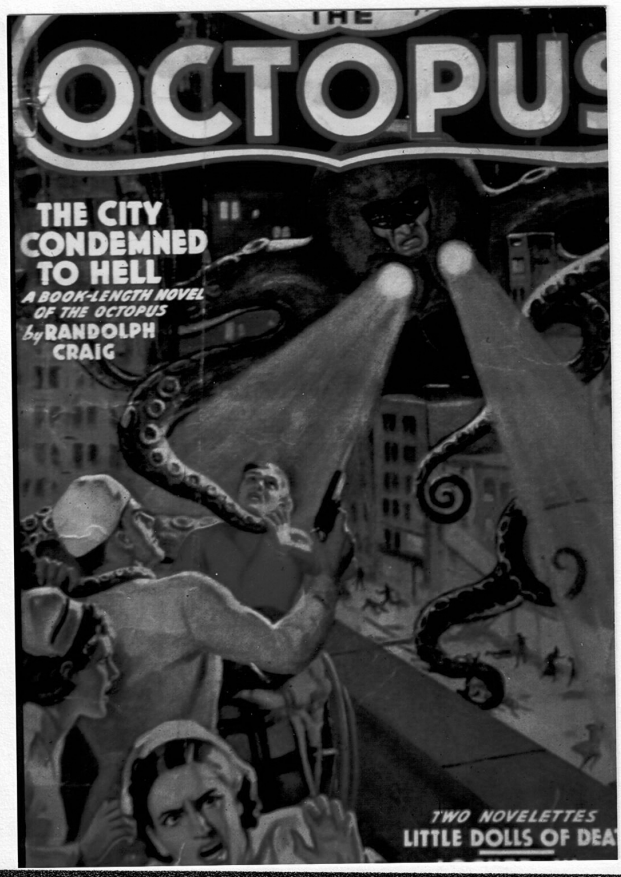
A BOOK-LENGTH SCORPION NOVEL

Miriam Hawkins
Dr. Skull
THE Scorpion
Carol Endicott
Jeffrey Fairchild

A Jules de Grandin story by Seabury Quinn
NOVEMBER
Weird Tales
25¢
"THE UNDERBODY"
by
ALLISON V. HARDING


OCTOPUS
THE CITY CONDEMNED TO HELL
A BOOK-LENGTH NOVEL OF THE OCTOPUS
by RANDOLPH CRAIG
TWO NOVELETTES
LITTLE DOLLS OF DEA

22 Oct 74

Dear Nick,

Apologies! I have been very remiss about thanking you for sending me the paperback edition of "The Masked Invasion." The enclosed carbon of a letter I wrote to Nils Hardin yesterday may help to explain the delay. For whatever interest it may have for you, I'm also enclosing a carbon of the list of pulp magazines containing stories of mine which he will probably use in whole or in part in XENOPHILE.

I also owe thanks to Robert Weinberg for the two copies of "The Moon Man" he sent me. These stories and the Op 5 stories are now in the public domain, which means that anyone who wishes to do so may reprint them without a by-your-leave from the author and without paying him so much as a dime. Of course I'm very pleased that these stories I wrote so long ago are still around and prized, but I hope I may be pardoned for sounding a small sour note because other people are now making money from them and I'm not making a cent. Of course this is entirely legal---there is nothing the least bit wrong with it---and I'm sure other writers before me have sounded the same complaint.

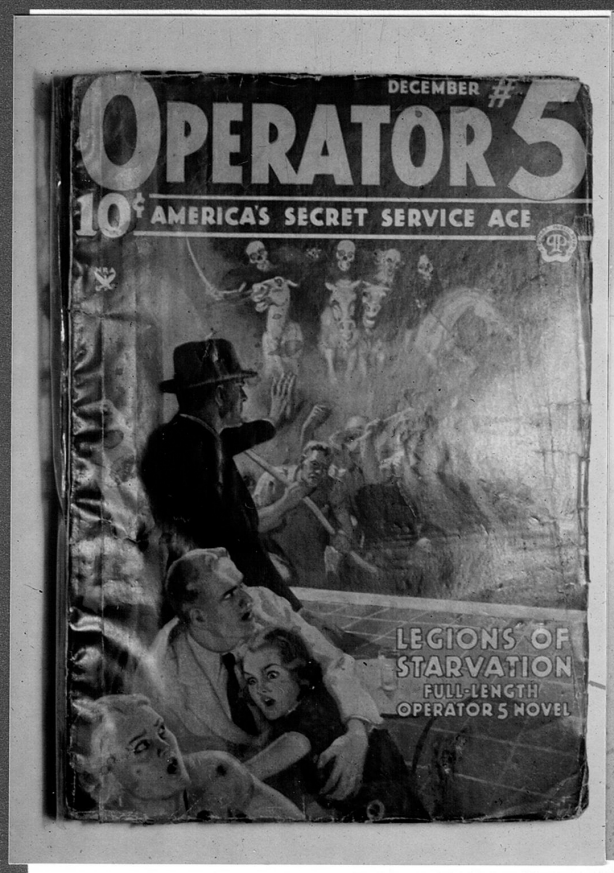
Your mention that Harry Steeger is "still trying to get a meeting time with Al Norton" pulled me up short. I took a quick lok at the contents page of the current Argosy and found that Norton's name is no longer there---nor, for that matter, is Steeger's. I dealt with Al's wife Margaret when I was doing hard-cover mysteries for Dodd, Mead, for whom she was an associate editor (having before that been an associate editor of The American Magazine before Crowell killed that one along with Collier's and The Woman's Home Companion.) My point here is that I remember these people as of 'way back then, forgetting that they have aged and gone through changes like everyone else, including me.

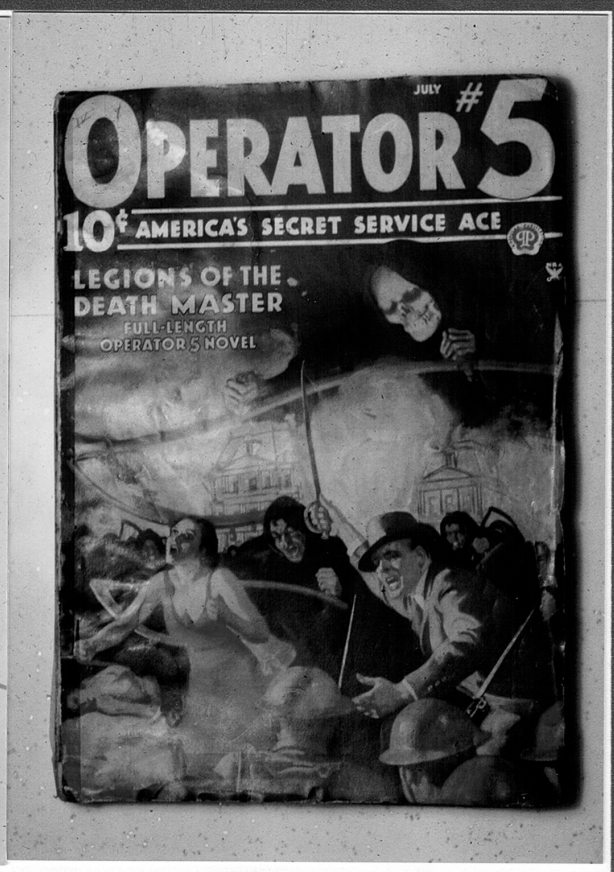
I'm looking forward to seeing your books about Op 5 and the other pulp heroes. And don't worry about offending me ---you haven't and you won't.

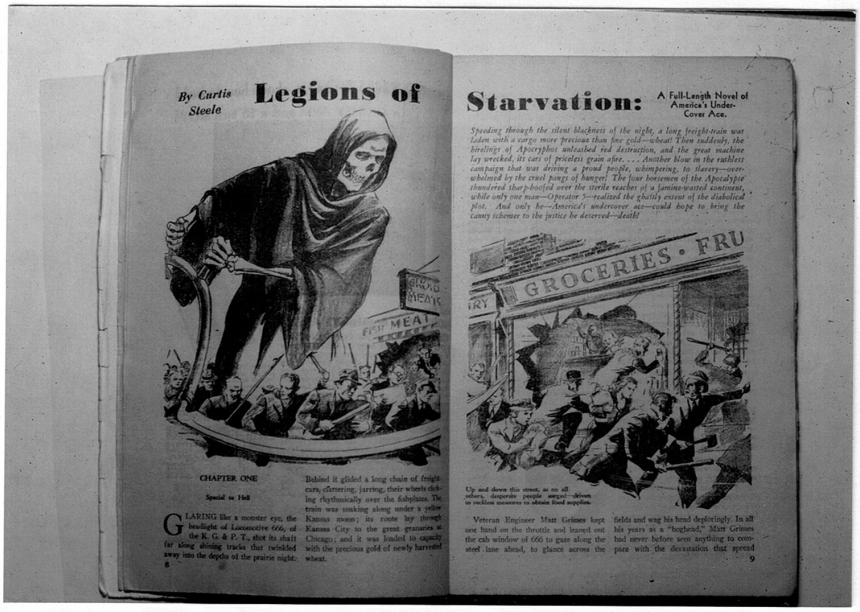
My best,

Fred

[redacted]







By Curtis Steele

Legions of Starvation:

A Full-Length Novel of America's Under-Cover Ace.

Speeding through the silent blackness of the night, a long freight-train was laden with a cargo more precious than fine gold—wheat! Then suddenly, the hirelings of Apocrypha unleashed red destruction, and the great machine lay wrecked, its cars of priceless grain afire. . . . Another blow in the ruthless campaign that was driving a proud people, whimpering, to slavery—overwhelmed by the cruel pangs of hunger! The four horsemen of the Apocalypse thundered thunderhoofed over the sterile reaches of a famine-wasted continent, while only one man—Operator 5—realized the ghastly extent of the diabolical plot. And only he—America's undercover ace—could hope to bring the canny schemer to the justice he deserved—death!

CHAPTER ONE

Special to Hell

GLARING like a monster eye, the headlight of Locomotive 666, of the K. G. & P. T., shot its shaft far along shining tracks that twinkled away into the depths of the prairie night.

Behind it glided a long chain of freight cars, clattering, jarring, their wheels clicking rhythmically over the fishplates. The train was snaking along under a yellow Kansas moon; its route lay through Kansas City to the great granaries of Chicago; and it was loaded to capacity with the precious gold of newly harvested wheat.

Up and down this street, as on all others, desperate people swept—driven to reckless measures to obtain food supplies.

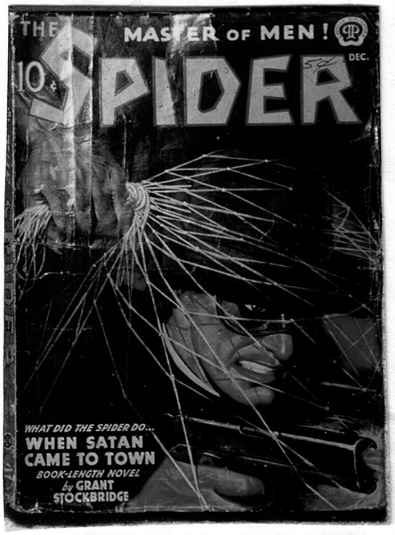
Veteran Engineer Matt Grimes kept one hand on the throttle and leaned out the cab window of 666 to gaze along the steel lane ahead, to glance across the fields and wag his head deploringly. In all his years as a "hogshead," Matt Grimes had never before seen anything to compare with the devastation that spread

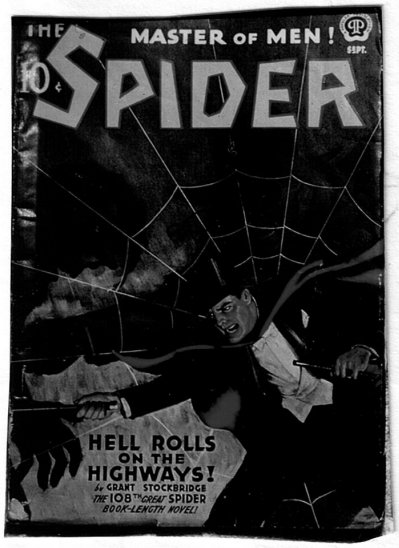
There's supposed to be a super sci-fi convention in a month or so somewhere in the east -- Boston? -- isn't there?

August 1, 1980

[redacted]

Dear Wooda -- hey now, and thank you for the Wah Lee piece you sent me. You were too kind to me, but I do appreciate thw attention. You brought that China-boy cowboy wack to me in a realistic way I hadn't sensed him for years.





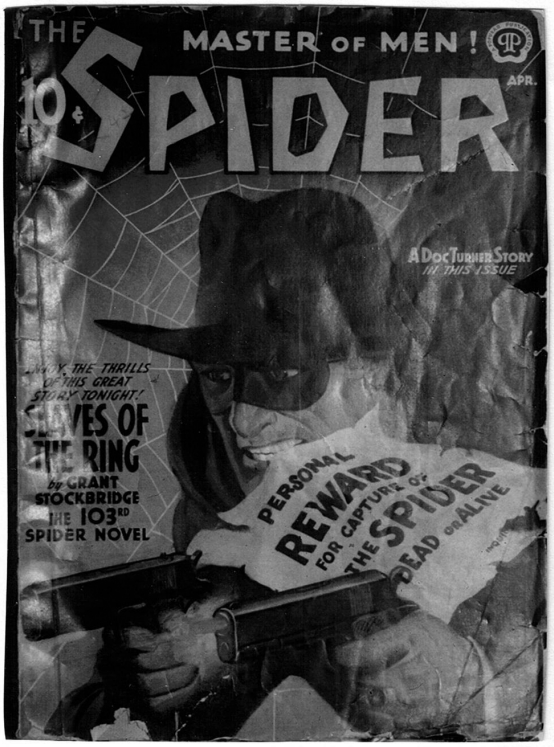
A sidelight on where I got the name Wah Lee. There was a Chinese laundry with that name on the window in Greenwich Village in New York City when I lived there. Above the laundry a guy named Wally ran a smoke pad. You'd sit on cushions and pass the joints around. He kept the grass in a paper bag at the end of a long ~~stun~~ string that was fastened to the side of the buildir far from his window. When he wanted to make a sale he'd hook onto the bag with a long crooked stick. If the law came looking, he was clean. No bulk stuff in the apartment; it was all in the sack hanging outside. Nobody ever had any trouble locating Wally's place. Just look for ~~kk~~ the Chinese laundry that said Wah Lee on the window in big letters...

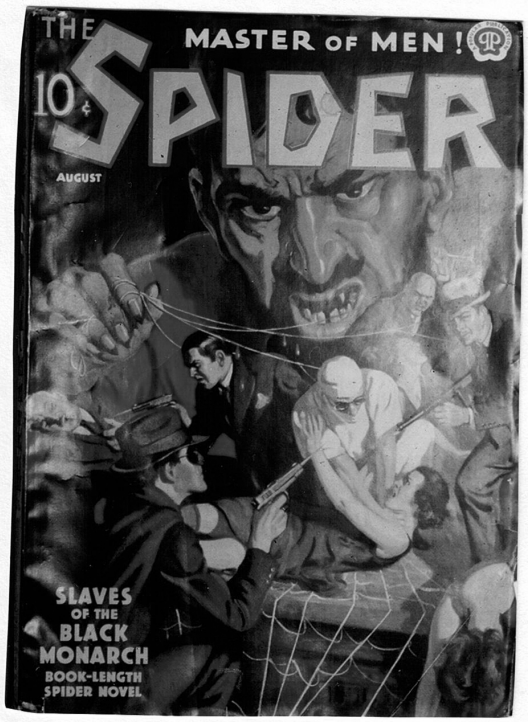
Oh, yuu ran across Gondola Gold. I will try very hard to locate the first story of that series, and send you the magazine. I know I have an extr copy around somewhere. It appeared in SHORT STORIES, Nov 10th issue, 1931, and I even remember the way it started out because I'm using it in the book I'm writing on the period. Starts out, "When cow critters chews off a chunk of cholla cactus, they got a mean mouthful to masticate. Likewise, when Blazin' Daylights Jones,da da da da ..." and we're into our story.

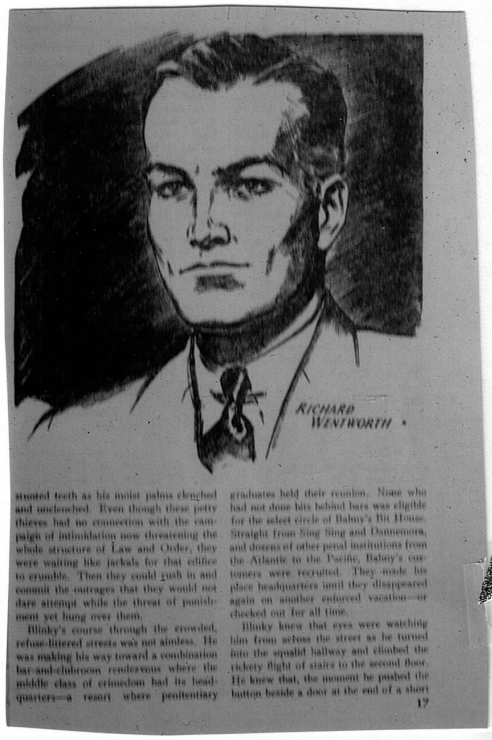
Wooda, may the Force be with you...and I'll keep in touch. And thanks again for reviving my Chinese cowboy...

Ryerson Johnson

Ryerson Johnson







stunted teeth as his moist palms clenched and unclenched. Even though these petty thieves had no connection with the campaign of intimidation now threatening the whole structure of Law and Order, they were waiting like jackals for that edifice to crumble. Then they could gush in and commit the outrages that they would not dare attempt while the threat of punishment yet hung over them.

Blinky's course through the crowded, refuse-littered streets was not aimless. He was making his way toward a combination bar-and-clubroom rendezvous where the middle class of crimedom had its headquarters—a resort where penitentiary graduates held their reunion. None who had not done his behind bars was eligible for the select circle of Babsy's Bit House. Straight from Sing Sing and Dannemora, and dozens of other penal institutions from the Atlantic to the Pacific, Babsy's customers were recruited. They made his place headquarters until they disappeared again on another enforced vacation—or checked out for all time.

Blinky knew that eyes were watching him from across the street as he turned into the squalid hallway and climbed the rickety flight of stairs to the second floor. He knew that, the moment he pushed the button beside a door at the end of a short

POPULAR PUBLICATIONS, INC.
205 EAST 42ND STREET
NEW YORK 17, N.Y.

HENRY STEEGER
PRESIDENT

October 18, 1966

Mr. Lynn A. Hickman
The Pulp Era Press
413 Ottokee Street
Wauseon, Ohio 43567

Dear Mr. Hickman:

Thank you for your note. In response to your request I am listing below the magazines which have been published by Popular Publications or its subsidiaries, together with the years in which they first appeared.

I was mildly surprised, in going through the chart, to realize we had in our line, at one time or another, this many titles! Of them, ARGOSY, ADVENTURE, TRUE ADVENTURES and RAILROAD MAGAZINE form our present package.

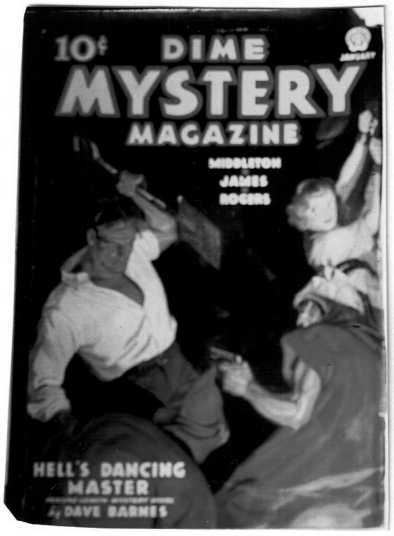
1930	WESTERN RANGERS
	GANG WORLD
	DETECTIVE ACTION
	BATTLE ACES
1931	DIME DETECTIVE
	UNDERWORLD ROMANCES
1932	UNDERWORLD LOVE
	DAREDEVIL ACES
	BLUE STEEL
	HOLLYWOOD TATTLER
	LOVERS
	BATTLE BIRDS
	DIME WESTERN MAGAZINE
	DIME MYSTERY MAGAZINE
1933	THE SPIDER
	G-8 AND HIS BATTLE ACES
	STAR WESTERN
1934	OPERATOR #5
	ADVENTURE
	DUSTY AYRES AND HIS BATTLE BIRDS
	TERROR TALES
	POPULAR SCREEN
	MAVERICKS
	SECRET SIX
1935	HORROR STORIES
	THE BIG MAGAZINE
	BULL'S EYE WESTERN
	THRILLING MYSTERY
	DIME ADVENTURE
	RANGELAND ROMANCES
	DIME SPORTS
	DETECTIVE TALES
	WU FANG
1936	10 STORY WESTERN MAGAZINE
	ALL ACES MAGAZINE
	BIG BOOK WESTERN MAGAZINE
	DR. YEN SIN
	ACE G-MAN STORIES
	NEW WESTERN MAGAZINE
	ACE HIGH DETECTIVE
	ACE HIGH WESTERN
	LOVE BOOK
	FOUR STAR LOVE MAGAZINE
1937	KNOCKOUT
	ROMANCE
	SPORTS NOVELS
	PIONEER WESTERN
	.44 WESTERN
	STRANGE DETECTIVE MYSTERIES
	CANDID CONFESSIONS
	TRUE LOVE

1938

GLAMOROUS LOVE STORIES
FOCUS
CAPTAIN SATAN
FUN FOR ONE
WESTERN RAIDER

1939

THE OCTOPUS
THE SCORPION
FUN FOR ALL



1940

SINISTER STORIES
LOVE SHORT STORIES
ASTONISHING STORIES
STARTLING MYSTERY MAGAZINE
LOVE NOVELS
NEW WESTERN MAGAZINE
SUPER SCIENCE STORIES
FIGHTING ACES
LOVE ROMANTIC MAGAZINE
ROMANCES
CAPTAIN COMBAT
BLACK MASK
LOVE NOVELETTES MAGAZINE
NEW ASTROLOGY
RANGELAND SWEETHEARTS

1941

NEW DETECTIVE MAGAZINE
NEW LOVE MAGAZINE
WESTERN TALES
BIG BOOK DETECTIVE MAGAZINE
10 STORY MYSTERY MAGAZINE

1942

ROMANCE
FIFTEEN WESTERN TALES

1943

ALL STORY LOVE
ARGOSY
DETECTIVE FICTION MAGAZINE
RAILROAD
DOUBLE DETECTIVE
FAMOUS FANTASTIC MYSTERIES
LOVE NOVELS

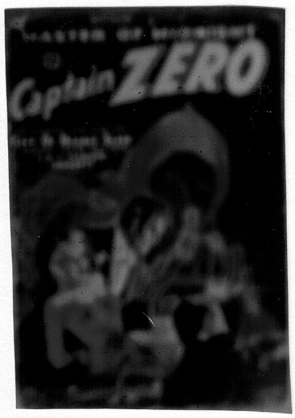
(The above seven titles were acquired from the Frank A. Munsey Company at this time.)

1946

DAREDEVIL ACES
STORY DIGEST

From then through about 1955, the following were published.

WESTERN LOVE ROMANCES
A. MERRITT'S FANTASY
THE PECOS KID
CAPTAIN ZERO
RANGELAND LOVE
WESTERN LOVE ROMANCES
DETECTIVE TALES
.44 WESTERN
WALT COBURN'S WESTERN
MAX BRAND'S WESTERN
BLACK MASK
ADVENTURE
DETECTIVE FICTION
FAMOUS FANTASTIC MYSTERIES
LOVE SHORT STORIES
ROMANCE



Our big baby is, of course, ARGOSY. In the first twenty-five, nationally, in sales and advertising, and close to a million and a half in circulation. RAILROAD, ADVENTURE and TRUE ADVENTURES represent a separate advertising unit called POPULAR FICTION GROUP.

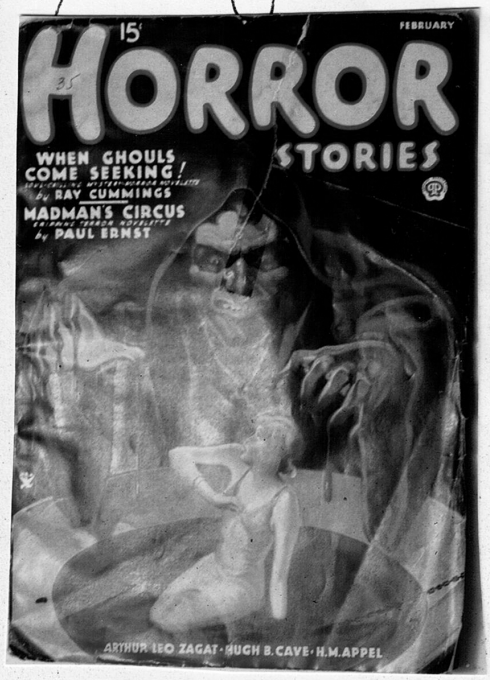
The days of the pulps were both vigorous and good ones. In retrospect, I would say that while some of the magazines contributed nothing of more than topical reading value, others, particularly the detective, sports, westerns, science fiction and fantasy fields have had outstanding stories. And, of course, ADVENTURE published THE 39 STEPS, Leonard Mason's famous World War I stories, while the old, pre-Popular ARGOSY came up with TARZAN OF THE APES, THE MARK OF ZORRO, THE MIRACLE MAN, THE NERVOUS WRECK, Damon Runyon's first stories, and a host of other classics. The ARGOSY of the later era contributed to the movies, "Dr. Kildare" and "Hop-Along Cassiday and to televison, THE WACKIEST SHIP IN THE ARMY and many more.

ARGOSY is a man's magazine, written for, and edited, by men. It has no taboos except bad taste, no editorial fetishes and no top rate for stories if they are good enough.

I hope this gives you, in capsule form, the information you need. If I can be of any further help, particularly in being able to pin-point certain stories that you have not been able to locate, don't fail to call on me.

Sincerely yours,

Henry Steeger



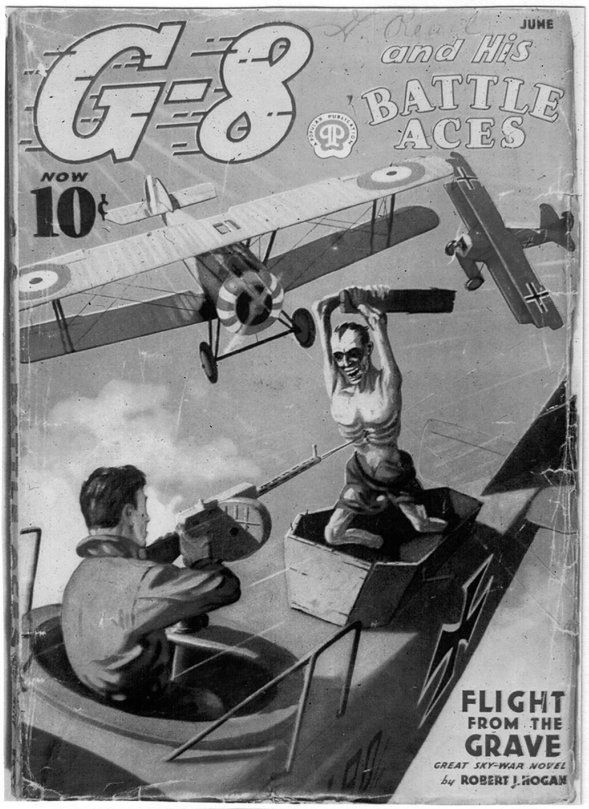
PETE RICE IN WILD WEST WEEKLY

Lester Belcher

Jun	6	36 *Death Trails From Buzzard Gap	Austin Gridley
Jun	13	36 Guns At Saguaro Pass	Austin Gridley
Jun	20	36 Treachery At Buzzard Gap	Austin Gridley
Jun	27	36 Border Breed	Austin Gridley
Jul	4	36 Mad Mavericks	Austin Gridley
Aug	1	36 Trail Of Dead Hombres	Austin Gridley
Aug	15	36 *Pete Rice Rides Down Sonny Tabor	Austin Gridley Ward M. Stevens
Sep	19	36 Pete Rice Pays With Powder	Austin Gridley
Apr	24	37 *Man Trap At Buzzard Gap	Austin Gridley Cleve Endicott
Aug	27	38 The Cougar's Claws	Austin Gridley
Sep	24	38 Nuggets Of Doom	Austin Gridley
Oct	15	38 Gun Law For Hornet	Austin Gridley
Nov	12	38 *Sonny Tabor's Sheriff Pard	Austin Gridley Ward M. Stevens
Dec	24	38 The Robber Of Red Ridge	Austin Gridley
Jan	21	39 Terror In Sunny Valley	Austin Gridley
Feb	25	39 *Buzzards Of The Border	Austin Gridley
Mar	11	39 Murder In Spook Hole	Austin Gridley
Apr	22	39 Dead Rides Lightning Range	Austin Gridley

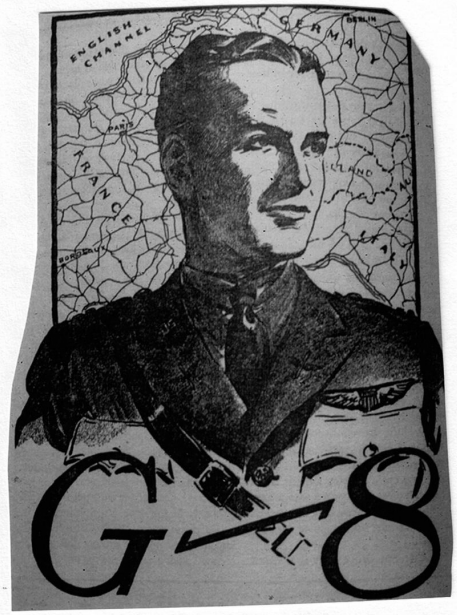
* means that the front cover featured Pete Rice. Interestingly the front cover for June 7, 1941 reprinted that from June 6, 1936. Also the cover for July 5, 1941 reprinted that from August 15, 1936.

The August 15, 1936 cover by R. G. Harris is considered to be the best cover ever on WILD WEST WEEKLY. I disagree! It is a real good one, but all covers by Bob Harris were the best. I can't choose any single one. He did some beauties of Circle J, Oklahoma Kid, and Sonny Tabor. He did only one painting of Kid Wolf; the first Kid Wolf-Sonny Tabor combined story in September 7, 1935. He did not put the R. C. Harris touch in that one. He leaned toward H. W. Scott's style, as Scott had done all the Kid Wolf paintings to that point. Harris had done all of the Sonny Tabor covers up to that time. Since Street & Smith got the authors together on a combined story maybe they got the artists together as well.


JUNE
G-8
and His
BATTLE ACES
NOW
10¢
FLIGHT FROM THE GRAVE
GREAT SKY-WAR NOVEL
by ROBERT J. HOGAN

JANUARY
G-8
and His
BATTLE ACES
NOW
SATAN PAINTS THE SKY
GREAT G-8 NOVEL
by ROBERT J. HOGAN

Three Fly With Satan
As Told by G-8 To Robert J. Hogan
DR. KRUEGER
STAHLMASKE
THE RAVEN
Death alone is the victor and the skies are red with the blood of fighting men when Three Fly With Satan and G-8 opens his throttle through the blazing jaws of Hell!
CHAPTER ONE
The Vanishing Act
THE Theatre Palais was filled with officers, British, French, and American. For the most part they were high ranking officers, since the vaudeville
7


ENGLISH CHANNEL
BERLIN
PARIS
G-8

STAY AWAY, JOE—All-time best seller in the West —now in its third decade, now in its third million.

Stay Away, Joe Publishers
[redacted]

Dec. 27, 1982

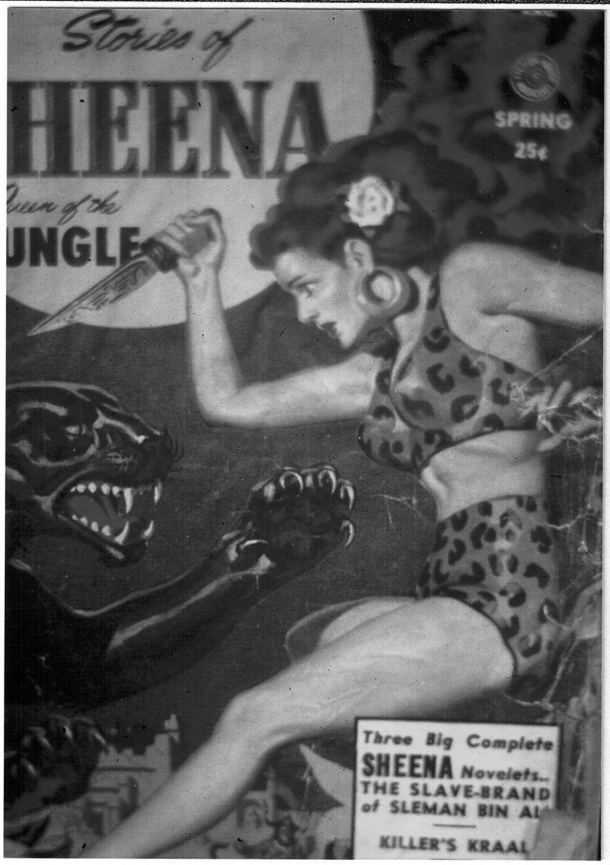
Dear Mr. Carr,

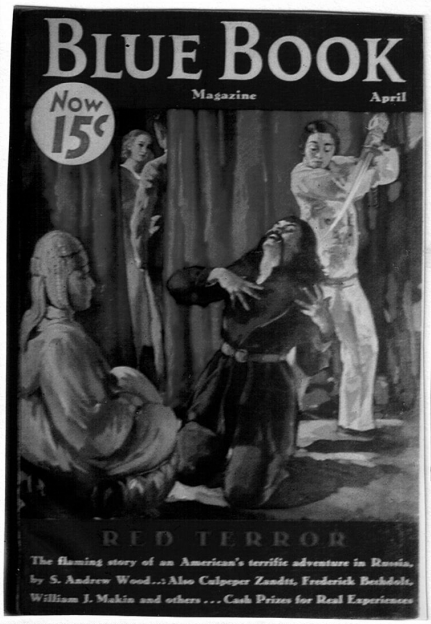
In respose to your qs. concerning Ki-Gor, I wrote but one of those stories; I don't know, bujt I was under the impression that Scott Peacock wrote them, and when he quit as associate editor at Fiction House, Mr. Malcolm Reiss, then Ed-Chief wrote asking me to do them, but after one round (he being dissatisfied with what I did to the characters (trying to imbur them with a few human characters) he went elsewhere. I have record of beingpaid, so I suppose they printed it. Titles were always changed so I don't know what they called it. Sorry I can't help more. ((Maybe the naem was Wilbur S. Peacock)) My God, man, this was back in yhe paleolithic. I wrote a couple of million words for the pulps, under my name and varous house names.

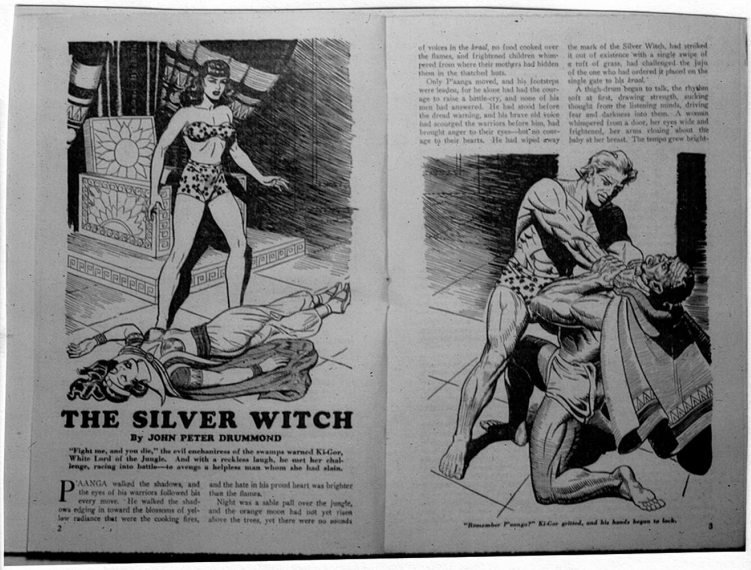
Concerning the Pecos Kid stories; I received a request from Mr. Mike Tilden, then at Popular Piblications, to do the series, and the main thing I recall during the period it was published was that I always delayed doing the next one until Mike started to telegraph me ("please, if you can't send story now, send resume so illustrations can be made" etc.) and in that way he was less likely to rejectgthe copy or ask for a lot of alterations.

Tepperman's name is vaguly familiar, only.

Best — Don Cushman







THE SILVER WITCH

By JOHN PETER DRUMMOND

"Fight me, and you die," the evil enchantress of the swamps warned Ki-Gor, White Lord of the Jungle. And with a reckless laugh, he met her challenge, racing into battle—to avenge a helpless man whom she had slain.

PAANGA walked the shadows, and the eyes of his warriors followed his every move. He walked the shadows edging in toward the blossoms of yellow radiance that were the cooking fires, and the hate in his proud heart was brighter than the flames.

Night was a sable pall over the jungle, and the orange moon had not yet risen above the trees, yet there were no sounds of voices in the *kraal*, no food cooked over the flames, and frightened children whimpered from where their mothers had hidden them in the thatched huts.

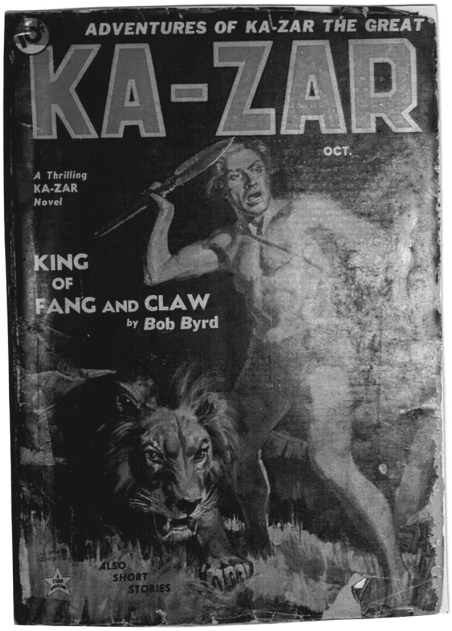
Only P'aanga moved, and his footsteps were lonely, for he alone had had the courage to raise a battle-cry, and none of his men had answered. He had stood before the dread warning, and his brave old voice had scourged the warriors before him, had brought anger to their eyes—but no courage to their hearts. He had wiped away the mark of the Silver Witch, had stroked it out of existence with a single swipe of a tuft of grass, had challenged the Juju of the one who had ordered it placed on the single gate to his *kraal*.

A thigh-drum began to talk, the rhythm soft at first, drawing strength, sucking thought from the listening minds, driving fear and darkness into them. A woman whimpered from a door, her eyes wide and frightened, her arms closing about the baby at her breast. The tempo grew bright-

"Remember P'aanga!" Ki-Gor gritted, and his hands began to lash.

THRILLING
ADVENTURES
10¢
AUGUST
Featuring:
KWA OF THE JUNGLE
A Complete Book-Length Novel
By PAUL REGARD
DESERTER By LIEUT. JOHN HOPPER

ADVENTURES OF KA-ZAR THE GR
KA-ZAR
ROAR OF THE JUNGLE
By
ob Byrd


ADVENTURES OF KA-ZAR THE GREAT
KA-ZAR
OCT.
A Thrilling KA-ZAR Novel
KING OF FANG AND CLAW
by Bob Byrd
ALSO SHORT STORIES

TIME ON YOUR HANDS
BY JOHN YORK CABOT
fantastic
ADVENTURES
IE RETURN OF
ONGOR
OBERT MOORE WILLIAMS

[redacted]

Mr. Albert Tonick
3341 Jeffrey Drive
Dresher, PA 19025

Dear Albert:

Yes, it has been a while since I heard from you. Everything is fine here. I hung up the old typewriter and retired, a bit over a year ago -- I had just turned 70 and had written my 70th novel, and that seemed like a nice, round number to quit on. People told me I couldn't possibly quit but so far I see no symptoms to indicate they could be right. I've got too many other things to keep me happily busy -- including trying to make a dent in the shelves full of books I collected during all those years when I was working seven days a week and didn't have time to keep up with my reading.

My hobbies are mostly of the sedentary type, but it certainly looks as if you get around, following yours. It was interesting to read of your encounters with some of my old friends, like Bill Cox and Walker Tompkins and Tommy Thompson. It's quite a while since I've seen any of them. What's more, I didn't even know that Peter Germano and Dean Owen were no longer around. I only met Germano a time or two, but Owen I'd known for 35 years or so. Well, time is chopping down a lot of my old friends. After all, when we started WWA I was 36 and the youngest member (as secretary, I had the vital statistics on everyone). Now I'm 71, and the rest of the generation I knew started giving out some time ago. Of the six of us who got together and co-founded Western Writers of America, just four of us still survive -- Thompson, Nelson Nye, Wayne Overholser and myself. And those other three are getting up there.

Three years ago, on a trip to Arizona, I dropped in on Nelson Nye for a visit, in Tucson, and also saw Frank Bonham in Prescott. And that was the last time I saw any of my writer friends. I used to go to the WWA conventions, when I was an officer, but the last time was in 1976. There are some very good new novelists in the Western field, and I enjoy their work, but I haven't met most of them.

As to the specific point of your letter, I'm afraid I can't help you at all. I never had any direct dealings with editors at Standard -- everything was handled through my agent, Gus Lenniger. I haven't the slightest idea what became of them after the magazines folded. Weren't you the one who told me you had seen the Lenniger file at the University of Oregon in Eugene? Lenniger would have known as much as any one person, I imagine, about those series novels, since he sold most of them. Tom Curry was one of his clients, from away back, and I guess Curry originated some if not all of those characters such as Jim Hatfield and the Rio Kid. I met Tom Curry at a WWA

convention -- I think at Tucson in 1968. I wouldn't know if he's still around or not; I doubt it.

So you see, I don't think I have anything at all to offer besides what little I was able to tell you before. As far as I was concerned, Jim Hatfield and the Masked Rider and those other series yarns I did for Standard were nothing but hack work, undertaken because I needed money and, with the pulps dying right and left, they were the only steady business Lenniger could drum up for me. I found the Hatfield stories the most difficult because I had never been in Texas and it was hard to find subjects for plots; yet somehow those were the assignments I mostly got. The Masked Rider and his friend Blue Hawk, and the Rio Kid, were pure garbage but at least the plots were easy to come by; but Texas I knew nothing about and still don't, though in later years I've written a book or two about it (after considerable research!).

Your friend who plans a study of Western series really has his work cut out for him, if he's going into the old pulps. Those magazines were full of them, often short-lived. WESTERN STORY MAGAZINE, back in the late 1920's when I read it, carried quite a few: The R Bar R stories of Roland Krebs; Sheriff Cook and Shorty (Ray Humphreys); Windy DeLong and Lonesome McQuirk (Robert Ormond Case); several by Frank Richardson Pierce under his own name and his "Seth Ranger" pseudonym (Dad Simms; Bud Tuttle; Flapjack Meehan and Tubby Willows, etc.) And of course, WILD WEST WEEKLY was a real hotbed of series stories, from the Billy West novelettes of "Cleve Endicott", to Walker Tompkins' Tommy Rockford. (I ran a spasmodic series of my own for a couple of years, in various Popular Publications books, about a dumb deputy sheriff named Monty Stevens. Everybody wanted to get a series going -- anything to give them a presold market for some of their stuff, and at least that much of a feeling of security.)

Speaking of series, from 1980 until I retired I was under contract turning out books for Bantam's "Stagecoach" operation, under the house name "Hank Mitchum". Originally I was supposed to write them all, until I learned Bantam wanted six a year. I knew I couldn't turn them out that fast, so I agreed with the packager, Lyle Engel, that he should hire some additional people. Altogether I did 8 of the books. The series is still going, but after writing TULSA I told them I'd had enough.

That's when I retired, and I haven't regretted it for a moment.

It was nice to hear from you, and interesting to read about your activities. Sorry I couldn't be any further help.

Sincerely,

Dwight Newton

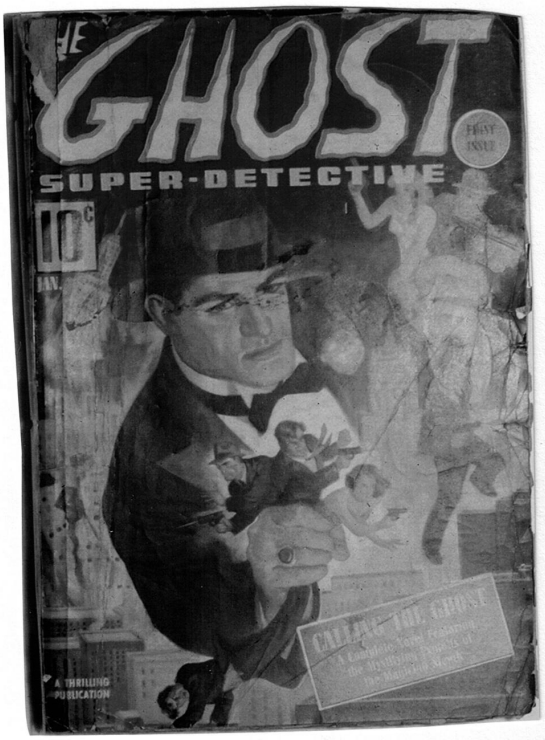
Dwight Newton

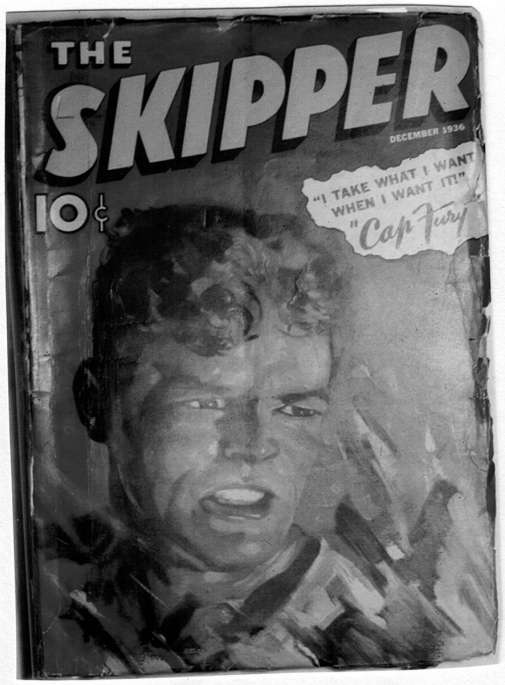
PS: I wonder if you might be able to clear up something that I've been curious about for over 35 years.... Back in 1951, I remember Gus Lenniger informing me that the boys at Standard Magazines had decided it was about time, with the pulps in such deep trouble, to try and upgrade their books and particularly their series novels -- see if they could be made less juvenile and a little more adult in tone. Lenniger suggested, in particular, that I keep my eye out for a Jim Hatfield novel entitled LOBO COLONEL, which he said had been written by "a new writer" of promise, and had the kind of new maturity they were looking for. Lenniger never told me the person's name, and I've always been mildly curious as to just who it might have been.

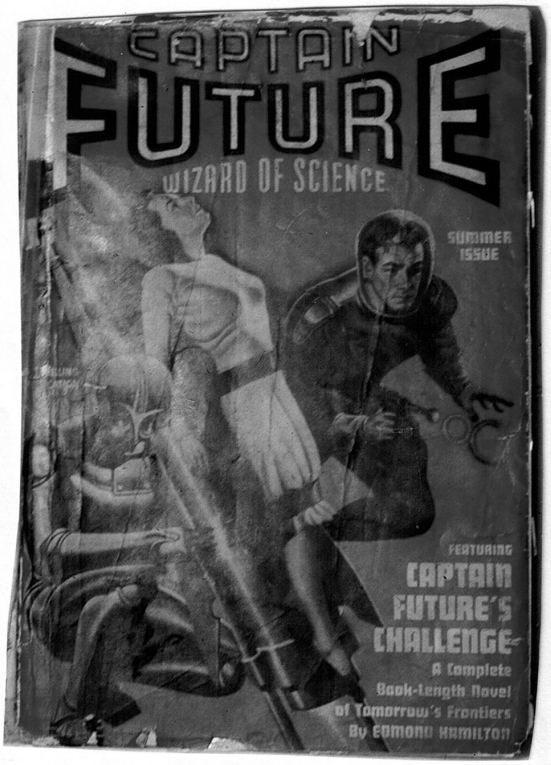
So -- do you happen to know who it was wrote LOBO COLONEL? I don't lie awake nights wondering about it, or anything, but it would be kind of interesting to know, if you happen to be able to tell me....

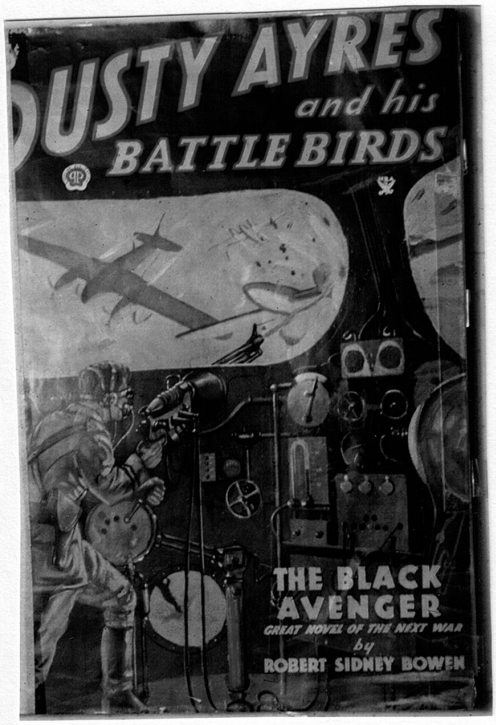
HOPALONG CASSIDY

The Three Mesquiteers


GHOST
FIRST ISSUE
SUPER-DETECTIVE
10c
A THRILLING PUBLICATION


THE SKIPPER
DECEMBER 1936
10¢
"I TAKE WHAT I WANT WHEN I WANT IT!"
"Cap Fury"


CAPTAIN FUTURE
WIZARD OF SCIENCE
SUMMER ISSUE
FEATURING
CAPTAIN FUTURE'S CHALLENGE
A Complete Book-Length Novel of Tomorrow's Frontiers
By EDMOND HAMILTON


USTY AYRES and his BATTLE BIRDS
THE BLACK AVENGER
GREAT NOVEL OF THE NEXT WAR
by
ROBERT SIDNEY BOWEN

STANDARD MAGAZINES, INC.
BETTER PUBLICATIONS, INC.
10 EAST 40TH STREET
NEW YORK CITY

January 27th
1 9 4 4

Mr. Tom Curry
[redacted]

WAGONS TO CALIFORNIA
Win 45

Dear Tom:

The outline for your new Rio Kid Western story sounds fairly good. Naturally the story is going to need a lot more meat than you have in it at the present time, and maybe some of the suggestions from the boys will help to get you steered in the right direction on this.

First of all, I think we can eliminate the cannibal business. It doesn't contribute anything in particular to this story. Secondly, since this is a Rio Kid story, your important job is to see that the Rio Kid in his movements around, does not more or less abandon the wagon train to its fate. He does have a responsibility to General Dodge, but at the same time, his time is more or less his own.

Once he becomes attached to the wagon train, he should leave it only for a very brief time, and be returning to it when the blizzard closes in. You probably had something like this in mind. In your outline, too, it isn't quite clear just how the horses are "driven off into the hills" in a blind canyon. Speaking of horses, what is supposed to be happening to Sabre, the Rio Kid's horse, which would make it necessary for him to borrow a horse to make his escape to Bill Hickman?

I think, too, that Stone and his crew should be better disguised while raiding the wagon train, so everyone from the Rio Kid down doesn't recognize him immediately. Otherwise the reader is going to wonder why the Rio Kid doesn't do something about it, after learning that Stone is a renegade.

Regarding the question of the lapse of time from Fall to Spring, I think this will work out all right. We're not going to drag it out. It can be covered in a simple chapter-to-chapter transition.

Planting the gold as a reason for keeping the emigrants in the canyon is all right, but when this idea was discussed, we also mentioned the fact that the wagon train was lost, and with a winter coming on. This would be another reason for their being in the canyon, and trying to do something about improving their own situation. They might find the semi-precious stones in a cave where they were seeking shelter, etc.

Watch these elements, and I think you'll come out all right. Best of luck.

Sincerely yours,

LEO MARGULIES
Editorial Director

lm/mk

STANDARD MAGAZINES, INC.
BETTER PUBLICATIONS, INC.
10 EAST 40TH STREET
NEW YORK CITY

May 17th
19 44

Mr. Tom Curry
[redacted]

Dear Tom:

The main theme in your new Rio Kid outline is okay, and COLORADO GOLD can be made into a good, fast-moving story, if you go about it properly. The chief weakness in the outline at the present time is due to the fact that the Rio Kid doesn't appear to have enough real work to do to make him the dominant figure in the story. This has happened before in our outlines, and you've always been able to inject sub-plot and dramatic personalized sequences to take up the slack. I hope you're going to be able to do that this time.

Much of the importance of the story to the reader is going to be in the usual careful handling of the historical characters, and in this particular yarn, I'm expecting you to give us some real color on the Grand Canyon, Southern Utah and Northern Arizona.

In building up the action of COLORADO GOLD, it's going to be necessary for you to plant other outlaw bands using the canyon area as hideouts, either through the Rio Kid's knowledge, Brill's bragging, or some other logical and reasonable device.

The Powell theme in this story is going to be on the weak side, unless we can cook up a way to have the Rio Kid accompany Powell for at least a small portion of the trip. This would give you an opportunity to introduce some novel historical angles, and the Rio Kid's supply role might also be enhanced, because Powell might be in a better position to determine what he needs, after he's gone through the first leg of his journey. You may have to tamper with history a bit, but don't let that bother you.

With these thoughts in mind, I think the idea can be left in your hands. Best of luck on it.

You'll note I'm using one of the titles you suggested -- instead of DESERT VAMPIRE. However, it seems to me that not much of the action is in Colorado -- or do you mean Colorado River. Title must fit background of story.

"Colorado River Gold
Sept 45

Sincerely yours,

LEO MARGULIES
Editorial Director

lm/mk

Tom Curry, [redacted]

TITLES: RAIDERS OF DEADWOOD
DEADWOOD GUNS
DEADWOOD STYLE

The Rio Kid
Celestino Mireles
Saber

Setting is Dakota, and Deadwood after Government legalized entry of whites--1875 or after.

RAIDERS OF DEADWOOD
Mar 51

Historical:

Wyatt Earp
Bat Masterson
Madam Mustache
Calamity Jane
Gen. Alfred H. Terry

Fictional:

"General" Asa Carson (a cashiered Army officer, who held lieutenant's rank in Civil War, has assumed false military title. At crucial moment in battle, Carson deserted his men.) Large, rawboned, he is an impressive speaker and can whip up a crowd.

Muley Jake Muller, outlaw chief, rode for Quantrill during the War. Heavy body, round head, sparse brown hair and untidy mustache.

Wolshe (Walsh, from father's name) is sullen, dangerous Sioux and Irish breed.

Wolfers and others as required.

Don[redacted] Gustave. Subhero. about 22, light hair and blue eyes, reddish cheeks, Scandinavian descent but Americanized. He is mate on a Missouri River steamboat, the Dakota. He was too young for the Civil War, but has Viking blood in him, and ran off to sea at 16, then came back and worked river.

Taze Tilton (TT brand) a Texan, erstwhile Confederate officer, who left Texas to escape Carpetbagger government and disfranbhisement of Southern officers--Tilton was a colonel in Hood's [redacted] Brigade. Big, dark complexion, thick, curling hair. In middle 'forties.

Lizbeth Tilton, daughter, auburn hair and gray eyes, about 18.

Mrs. Sarah Tilton, the mother, a pioneer woman. Three sons, Tom, Dick & Harry, 15, 17, 20.

Capt. John Allen of the [redacted] Dakota. Major Frank Hanna, Army paymaster.

Woodcutters, and men of Deadwood as required.

Tom Curry

Rio Kid Western

Titles:

SIXGUN OUTPOST
OUTLAWS OF ARIZONA

OUTLAWS OF ARIZONA
Nov 50

Characters:
The Rio Kid
Celestino Mireles
Saber

Historical:
Gen. B.H. Grierson
Al Sieber

Fictonal:

Harlan Cooney, archvillain. Large and stoutish, lazy manner, veiled dark eyes against lobsterred complexion. Receding hairline on large head. Drinks tequila in gulps, smokes Mexican cheroots. Gently coughs when excited or disturbed. He is a storekeeper and saloon owner at Cooneyville, named for him, a raw robbers' roost settlement in southeast Arizona, headquarters for rustlers, smugglers and hijackers of Mexican smugglers coming up the line. Trading post. . . Bandits have elected him "sheriff" and he wears star stolen ~~or bought~~ from a victim.

"Bummer" Doyle, an elegantly-clad gunman, two-gun man, dangerous outlaw, rustler and killer. Long mustaches, goatee, white teeth show in cold grin. Light hair and pale eyes. Range rig.

Pedro Alvarez, a Mex, short, broad, voluble. He has hundreds of relations, it seems, cousins, brothers, uncles etc. He is an excellent spy for Cooney, and works for a time at the Double J, Johnny Johnson's ranch a few miles out of Cooneyville. (Tucson is nearest real settlement though there is a small Army post, a bastion guarding the southern trail to Cal., about ~~fifty~~ miles southward of the JJ.

Others as required.

Johnny Johnson, an enthustiastic rancher who has dared bring his family to settle in the dangerous land of the Apaches. It is dry, water scarce, but he has staked out his land along a small creek and runs ditches from it for irrigation and watering cows branded "JJ." (Alvarez and his "cousins and brothers" did a lot of the shovel work.) Johnston is 40, a Union vet. who had married before the War, then gone into service and become a major of volunteers. Restless after War, he moved to wilds. He is medium sized, brown-haired, lively eyes, big mouth. . . Wife, Flora, pretty blonde of 38, their daughter Peggy, small, lovely, golden hair and amber eyes etc. Couple of sons, teen-agers, serve as hands, and there are three cowboys as well.

Johnny's cousin, Ed Toll, comes and settles nearby. . .

Dan "Wee" Gates, is subhero. A sadlooking young giant. He was in the War, is now around 25. Wears buckskin, Stetson, and works as a scout under Al Sieber who in turn is scouting for Gen. Grierson, watching the Apaches who make periddical raids. Black hair, bronzed, smooth young face, powerful but a gentle man except in a scrap.

THE TRAIL BLAZERS Feb 40

Capt. Robert Pryor, the Rio Kid
Saber, his horse
Celestino, the Mexican youth

Sub-hero, Hank Malcom, tall young Texan, and appointed trail boss for the herds of Silver Valley sent to Kansas on the new Chisum trail

Girl. Betsy White, whose father, a Civil War veteran and leader of Silver Valley's ranchers, borrows money to grubstake his friends

Father, Amos White, a former Colonel in the Confederate Army, now like all officers of that force granted amnesty by Federal govent.

rch-villain:
John Barrett, merchant -- carpetbagger

Sub villains:
Tank Loman, gunman
Virgil Colorado, half-breed Cherokee Indian
Dog Donnolly, mule-skinner

Historical characters:

Wild Bill Hicko[redacted]
Buffalo Bil[redacted]dy
Ben and Bil[redacted]hompson
Bat Masterson
Wyatt Earp
Gen. Sheridan
Gen. Geo. A. Custer
John Chisum
Etc

1 / 4

Call this story The Buffalo Hunters

Spr 40

Captain Bob Pryor, the Rio Kid
Celestino Mireles
Saber

Historical characters:
Bat Masterson
Ben Thompson
Mayor Dog Kelly
Happy Jack Morgo
Buffalo Bill
Gen. Sheridan
(Etc.)

Vern Burnett: Stalwart young buffalo hunter. Tall, broad, keen youth . . . Expert marksman, plainsman and hunter . . Brown eyes, light curly hair

Ruth Grey: Daughter of big hide merchant in Ellsworth, Kansas. Blue eyes, dark hair etc.

Mayor ~~Dan~~ Fred Grey: her father. Deals in buffalo hides. He is an Independent dealer and well-liked. Stocky, bluff, Iron-grey, bushy hair

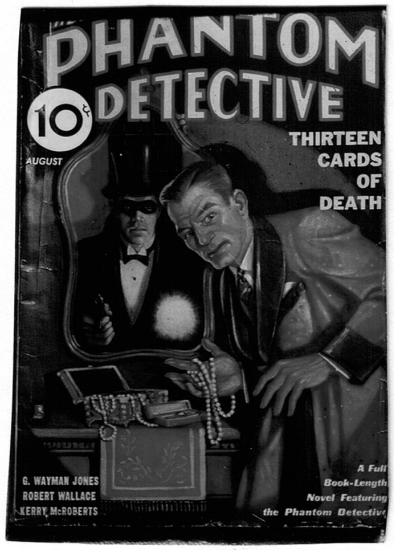
Arch-villain: Sam Wilkins, easy-going chief of Independent Dealers in buffalo hides.

Sub-villain: Nebraska Bull McGlone. Huge and dark, black hair, black mustache, blue-whiskered chin. Wears a Nebraska hat, flat topped Stetson

Drover sub-villain: Pete Tallifero

sub-villain: One-Shot Harry ~~Green~~ Crane. Foreman of the Hide Syndicate's hunters and gunnies

Crooked Sheriff, crooked Judge etc. Hunters, gunnies.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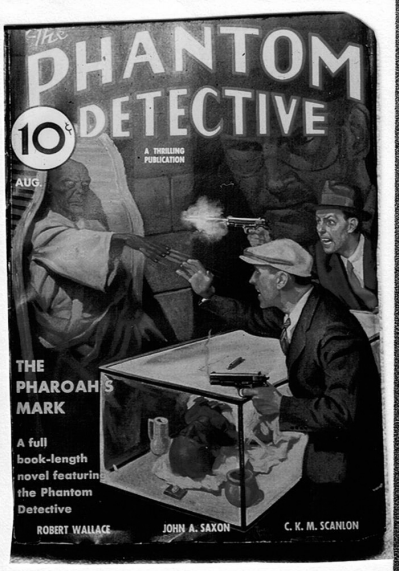
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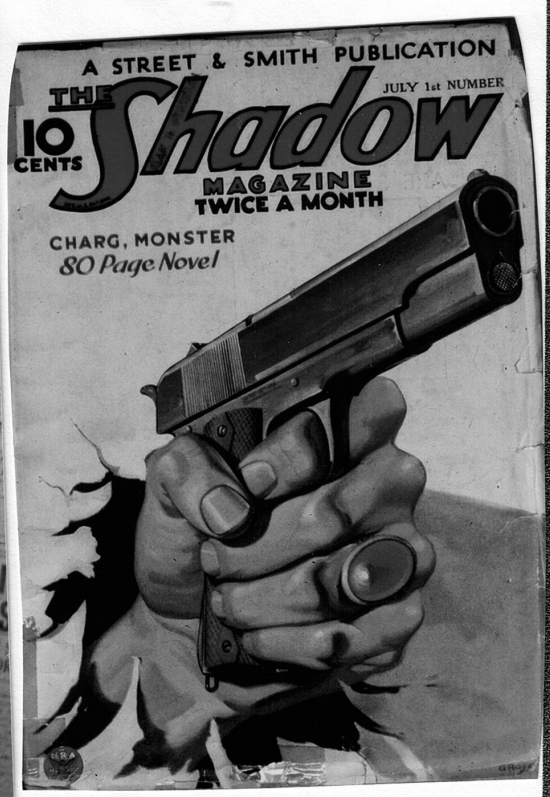
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WYATT BLASSINGAME

[redacted]

August 31, 1976

Dear Mr. Carr:

I have been away from home most of August or I would have answered your letter more promptly. Not that I can be of any help with information about Emile Tepperman. I never knew him personally. Most of the old pulp writers lived in New York, and so did I for a few months each year after I first started to sell, but I never really knew many writers there.

Rogers Terrill would certainly have known Tepperman, but Rogers is dead. Harry Steeger who published the Popular Publications magazines (Dime Mystery, Dime Detective, Detective Tales, etc.,) probably knew Tepperman and could give you information. In all probabilty Ken White and Al Norton and Bill Fay who edited Popular magazines knew him, and maybe Steeger could give you the address for these men.

Bill Cox, 3974 Beverly Glen Blvd., Sherman Oaks, Calif., 91423 is an old pulp writer who knew and has kept up with a lot of others. He might give you some information. Almost certainly he could put you on the track of somewne who knew Tepperman.

I'm sorry I can't be of any more help.

Several years ago I saw copies of one magazine devoted to the pulps, but no more. I would deeply appreciate it if you would have the editors of any such magazines send me a copy.

Sincerely,

Wyatt Blassingame

NORMAN DANIELS
[redacted]

July 17, 1985

Dear Wooda Carr:

I'm delighted to hear from you. There are so few who recall the old days of the pulps that a writer of those stories must treasure those who do remember.

Alan Grossman is an old friend of ours whom we see frequently and whose friendship we enjoy. He is the only person we know of who has a complete inventory of the seventy-two (I think) Black Bat novels.

We have very few of our old stories. We had them stored in my mother-in-law's home. She, being generous by nature, had a friend who was quite ill, confined to bed and loved pulp stories. So she bundled up all the magazines and loaned them to this sick friend. The friend subsequently died--of tuberculosis--and, as a precautionary measure everything in the patient's room was burned--including every doggone magazine we had. So, we've no files of the pulps.

You may notice I use the pronoun "we". My wife Dorothy has collaborated in all our efforts and, in the old days, typed our copy. Since the pulp days, we have written paperbacks and, between us, have had 236 books published.

My last effort in this direction was five 200,000 word novels of a plantation series during slavery times. It was called the Wyndward Series. Warner's published these books and they were quite successful. That ended my writing career. We retired January 1, 1985. My wife's last effort was a trilogy of long novels called the Valcour Series, also of the old South.

We have also written a number of radio shows. The Nick Carter series on Mutual Broadcasting System, for instance. And we did a number of live TV shows and filmed TV shows. Hitchcock, General Electric Theatre, Ford Theatre and others, but TV was not for us, so we walked away a number of years ago to devote all our time to paperbacks.

I think some publishers estimated, on the covers of our books, that we had sold thirty million copies. If we did, we gratefully rest our careers on that.

There is a lot more I could write, especially about the contemporary styles on fiction and TV writing, but it can

NORMAN DANIELS
[redacted]

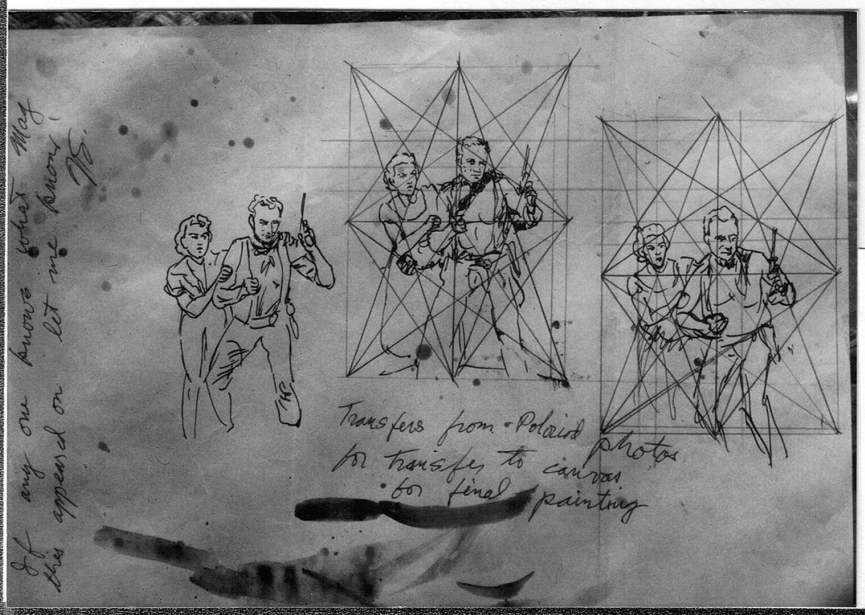
keep for the present so this won't be an overly long letter.

I am, of course, very pleased to have heard from you. As for membership in your little group, I'm quite honored to accept the invitation. We shall be in touch.

Best,

Norman

Top left: Franklyn Hamilton's cover for Nick Carr's book about Operator 5.
Top right: Sketch by artist for a western magazine. Title not known.



Left is sketch with some comments by the artist. The remarks on the left are as follows: "If anyone knows what mag this appeared in--let me know. (I think those are the initials of Norman Saunders.

Oct 20 1979

[redacted]

Dear Wooda - Always a special day hearing from you. Glad to have your card, jogging me. Have been meaning to write you for too long. Writing myself crazy this summer along with trying to do a large part of the work keeping this big old 150 years old house from falling down on our heads. Will Murry was here for a few days for a fine visit. Got to get you up here one time. This watery world, the high-tide country, would make a nice contrast from your desert country.

Will be eagerly looking for your Phantom article in Unicorn, and the western issue in PULP. I have a cpy of PULP, Wooda, but I dont think I have seen a copy of Unicarn or Doc Reader.

Alden H. Norton? Al Norton? My gosh yes. He was chief editor of a group of pulps: SPIDER, CLUES I think, and some other detective mystery and western magazines when I was working at Polular editing DETECTIVE TALES and DIME MYSTERY under Rogers Terrill Glad to know he's still around. He might not remember me, I'm not sur but I very well remembsr him. Like Ken White who had ADVENTURE, Al Norton stayed relaxed. The rest of them were hopped-up tense and nervo Let me know what you hear from Norton, will you?

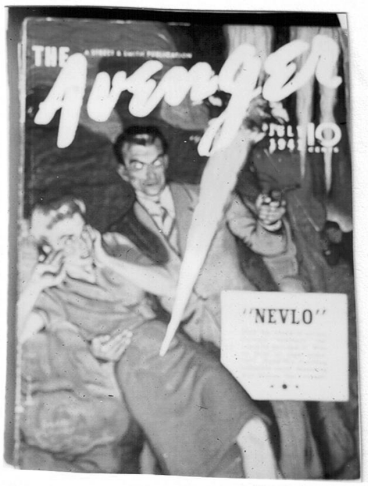
On the questions you asked me, like what pulps you should get from your friend relative to my stories -- I have been cateloging my old stories and have the information upstairs but cant get up to get it Wooda. I jumped from a high picket fence the other day. Freak accident. The cuff of my pants leg caught over a paling as I jumped. Threw me down on my face...pants leg ripped fornatuately befo my leg did, but have horrendous swelling from torn ligamemts and muscles around my knee. Ambulance carted me off 30 miles to a hospital. X ray shows no bones broken, Just a question of time when I can get around on the leg..and will get that informatin for yoi upstairs. We were scheduled to haul outof here tomorrow, but will be held up a while now.

all good stuff... Johnson

I find I do have some info down here: I had about 70 stories in WESTE STORY WEEKLY, a lot of them novelettes, complete novels and one serial BARB WIRE. The Shooting Gallery Kid Chinese cowboy #1 Aug 7 1943 i Shooting Gallery Gold chinese cowboy #3 Oct 30 1943 Runs in my m some more, but I cant detail them now.... Had some Guncat Bodman "complete novels"in WESTERN STORY. Trail of the Golden Horseshoe Nov and One More Town to Tame Nov 28, 1942 are the only two I 1941 seem to have listed down here. Had about a dozen in ACE HIGH in 1931 15 Or 20 Len Siringo series novelettes in STAR WESTERN and 1932 from 39 to 42.... Top Notch Short Stories ARgosy others.... I'll try to be more specifi on another time, Wooda.

a lot of my early stories were Canadian Mounted Police stories

Corr. Tom: BARB WIRE serial was in Short Stories Mag.
South to Sonora serial was in Western Story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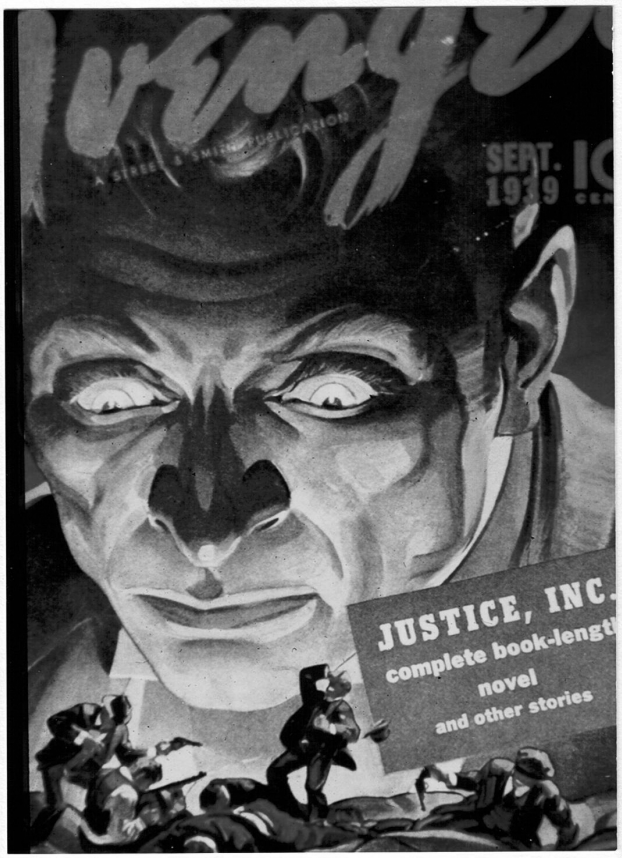
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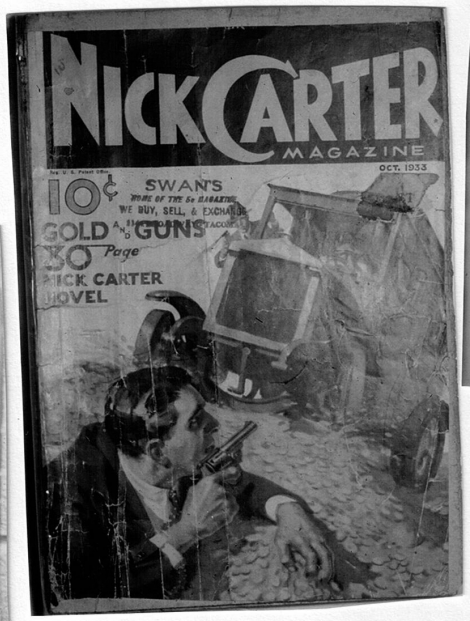
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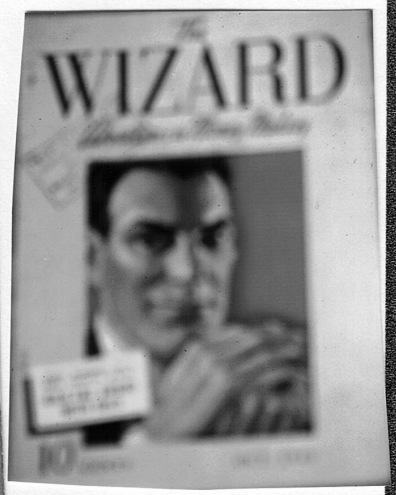
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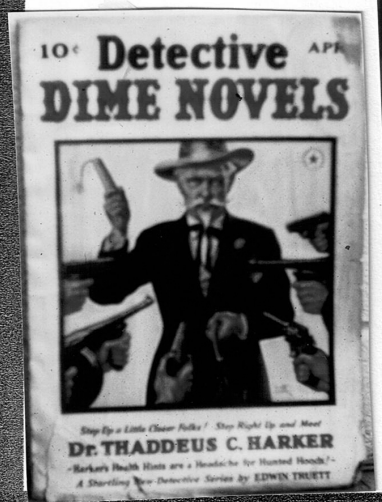
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HENRY STEEGER
President

March 24, 1975

Mr. Wooda N. Carr
2210 Chambers Lake Drive
Olympia, Washington 98503

Dear Nick:

About G-8, Bob Hogan was tall, thin, blond, very outgoing and a voracious worker. He had a small private house in New Jersey where he, his wife and daughter lived (I think it was in Sparta) and I'm certain that G-8, Bull and Nippy lived there with him in his study. Although I never visited him, he told me he had pictures of them on the wall and they were very real to him. Bob visited with us frequently. He and Sid Bowen and O.B. Myers were in the office all the time and since we were all so young, we had loads of fun. The office was constantly a madhouse and we did all kinds of wild things. There was no such thing as decorum or nose-to-the-grindstone. Through all of it, however, we developed great enthusiasm for the book and its characters and we were, believe it or not, as exacting and meticulous about the product as anyone in the business. You would have thought our covers were designed for admission to the Louvre, judging by the amount of care and time we put into them. No, G-8 had no formal office or diary. Everything came from the head of Bob Hogan, even the editorials. However, Bob and I talked over the stories and planned the covers. It amuses me now to remember that every single cover Popular Publications ever used until we sold it in 1972 was planned by me and the artist and then chosen by me. I kidded people by saying that I bought more oil paintings than anyone else in New York. No, Nick, I didn't have a peek at G-8's diary, because there was none, G-8 didn't have an office with us (we roamed all over the place) and we didn't have a safe where a diary was kept. One time when we received all the latest designs for Russian planes and armaments from two English Intelligence Agents ahead of our own national agencies - those we did, indeed, keep in a safe until a general of the air force came from Washington to see them amidst great ceremony.

I'll tell Bruce Gelb your wishes when I see him and report back to you.

G-8 and his pals lived for us, but for Bob Hogan I think they were more real than anyone else he knew. And he could turn out copy with unbelievable speed.

Regards,

Harry

HENRY STEEGER.

HS:ad

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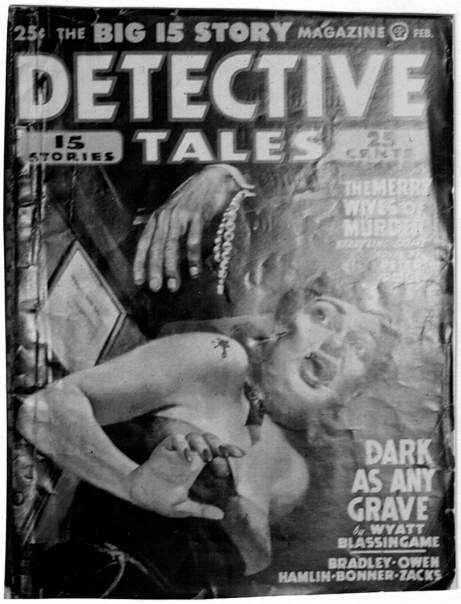
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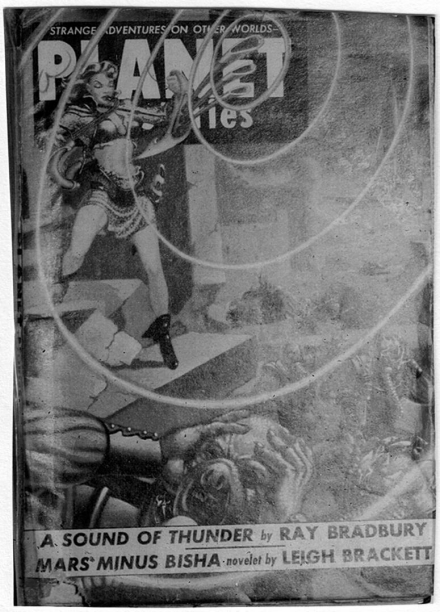
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26 Sept 74

Nick Carr:

Glad you & the Pulpsters continue to support the new Avenger stuff.

I will probably do these things at least through #36. After that I'm not sure.

Paperback Library tells me THE MAN FROM ATLANTIS sold better than any of the immediately preceeding titles in the series. My most trustworthy local paperback dealer bears this out. Whether it's due to a lot of Atlantis freaks buying the book or to the jump in quality when I took over I don't know.

The upcoming titles will be THE NIGHTWITCH DEVIL, BLACK CHARIOTS, THE CARTOON CRIMES, THE DEATH MACHINE, THE BLOOD COUNTESS, THE GLASS MAN, THE IRON SKULL AND and DEMON ISLAND.

I guess I am fonder of Cole Wilson. But I've tried to let each of the crew more or less star in the various books. The Devil one gives Mac [whose Scot's burr I am growing most tired of] a big part, then in the Chariots thing it is Smitty who tangles first with the flying saucers and so on. The Countess, which I'll be working on next week, will focuss on Benson alone for a good part of the book as he journeys to South America to locate the lady of the title, who some say is a vampire. In the Demon thing Cole will be in Hollywood again & get into another scrape via his movie making friends.

Usually I do favor holding back on the Avenger. The members of his crew seem more interesting in some ways than he is. Hopefully he'll liven up after tangling with that vampire.

In The Death Machine, by the way, I introduced a new character. Smitty's uncle, an eccentric scientist named Dr. Algernon Heathcote [after whom Smitty was named]. He didn't quite come off as strongly as I'd hoped, but he's not bad.

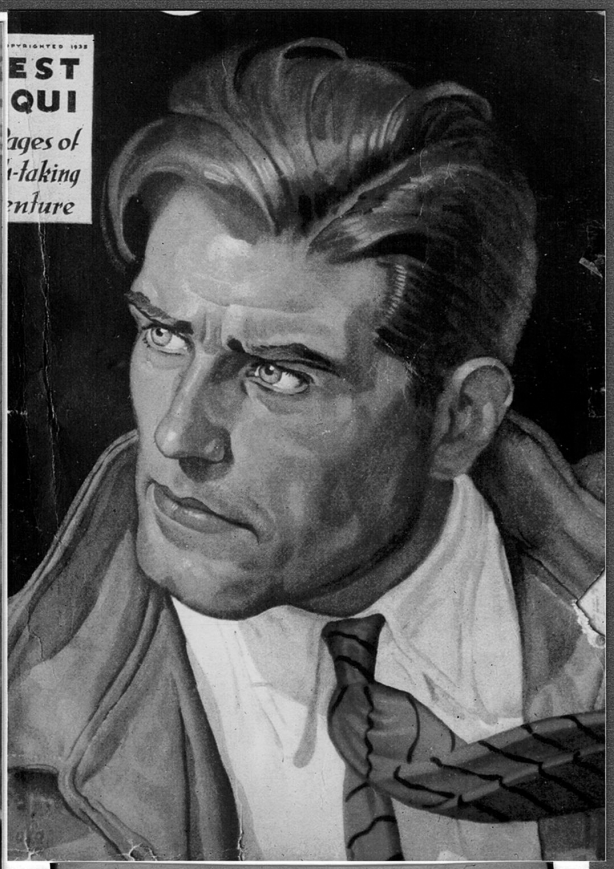
The Iron Skull will be a supervillain type of fellow, sort of a 40s cyborg. If he works out I might make him a recurrent menace. That is, if the series goes on & I keep doing it.

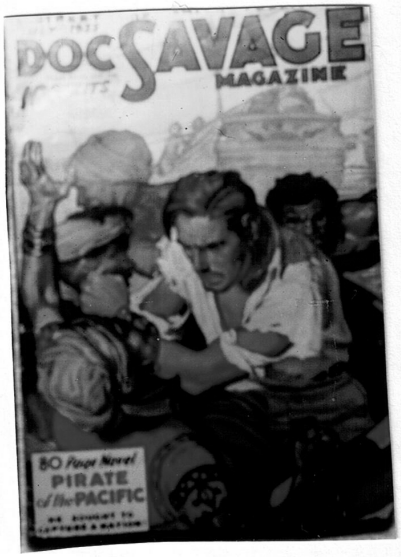
Thanks again for your kind words.

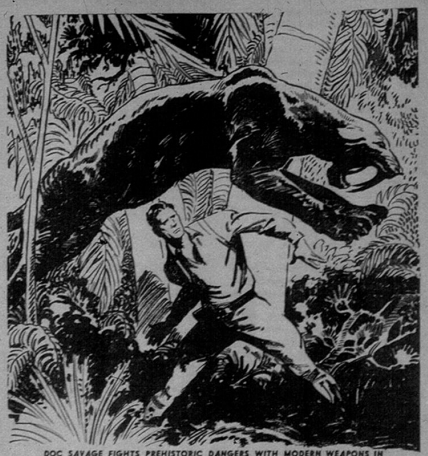
Best,

RMG.

Ron Goulart







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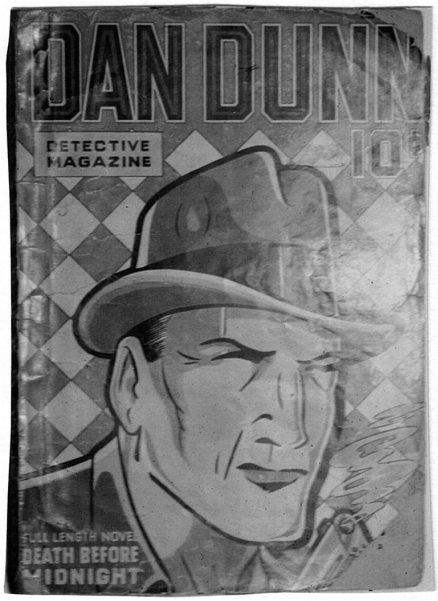
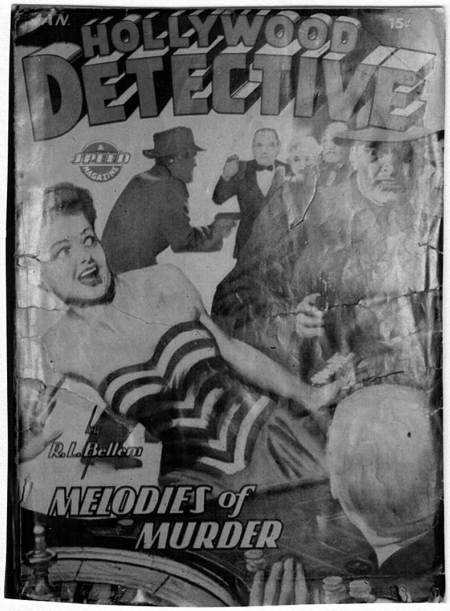
CHAPTER I.

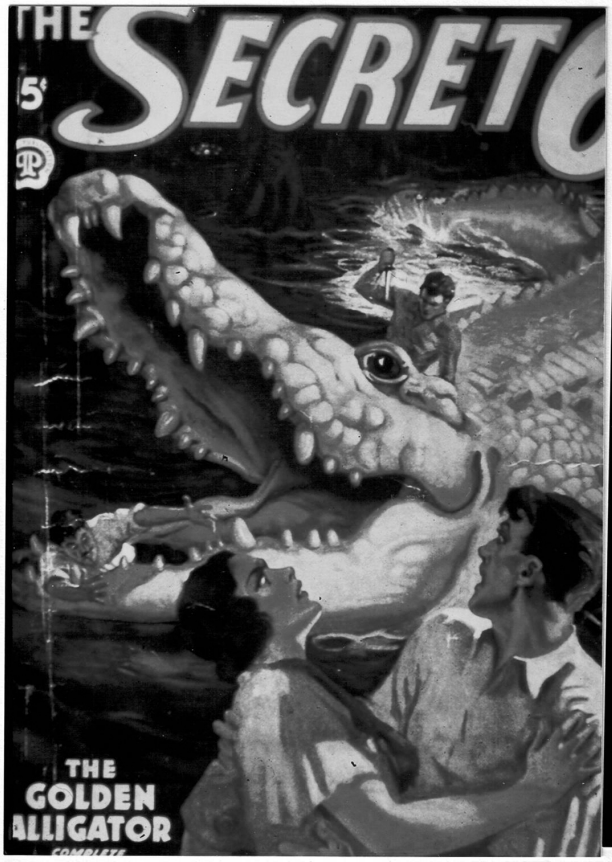
THE MYSTERIOUS FUR.

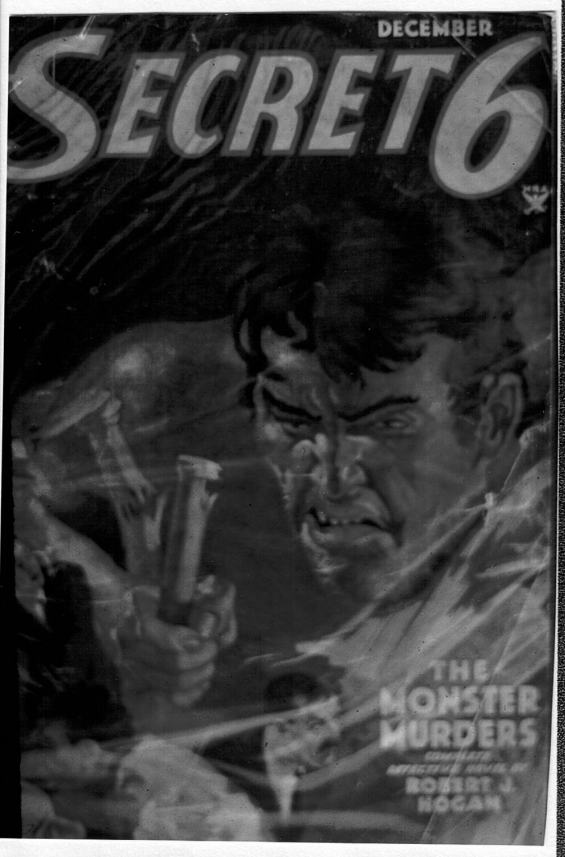
When the plane landed on a farmer's oat-stubble field in the Mississippi bottoms near St. Louis, the time was around ten in the morning.

The farmer had turned his cattle on to the stubble field to graze, and among the animals was a rogue bull which was a horned devil with strangers.


DAN DUNN
DETECTIVE MAGAZINE
10¢
FULL LENGTH NOVEL
DEATH BEFORE MIDNIGHT


HOLLYWOOD DETECTIVE
15¢
by R. L. Bellem
MELODIES of MURDER


THE SECRET 6
5¢
THE GOLDEN ALLIGATOR


DECEMBER
SECRET 6
THE MONSTER MURDERS
ROBERT J. HOGAN

Sept 1 – 77

Dear Nicks –

received your very nice letter the middle of August, I thought I'd wait a while before answering it – so my ego could hopefully deflate.

I think I'm close to normal now anyway I'm glad I could be informative the really funny part of the whole affair was when Harry Stokes & I would get a couple of drinks in the lounge & start in recalling all the things we went over so many odds & ends & then when we were talking to the convention as a group – we just skipped over all the things we had been discussing because we had already covered that down in the lounge.

I told Harry we should have carried a tape recorder with us all the time

I recieved a letter fm Tom Johnson of Ensenada B.C. — and am out of focus photo of 8 of us setting around a table you are, or, were setting between Tom & I. —

I'd like very much to see your article in Cabra magazine —

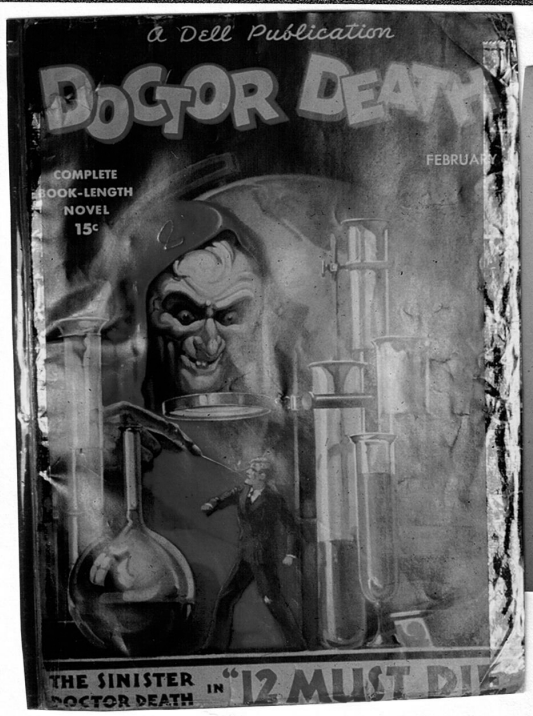
I suspect if you look around Phoenix you should be able to locate Tom Lovell & John Clymer — I think they live out there some where.

Thanks for the very nice letter, once again

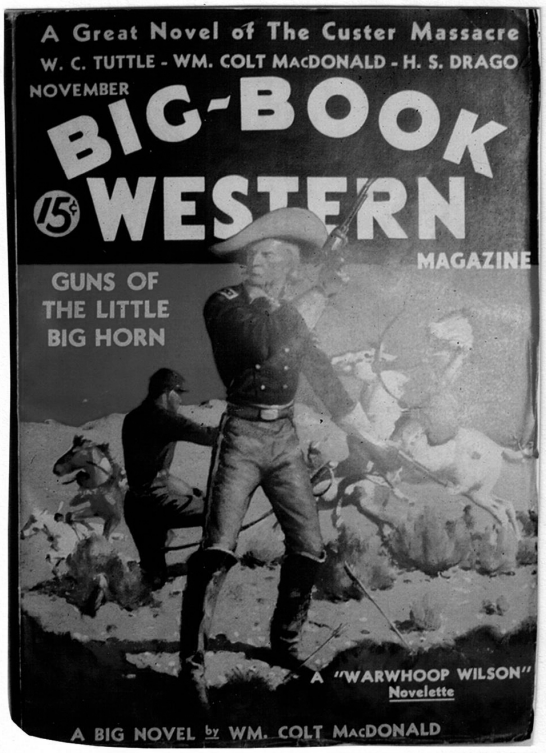
As Ever

Norm Saunders

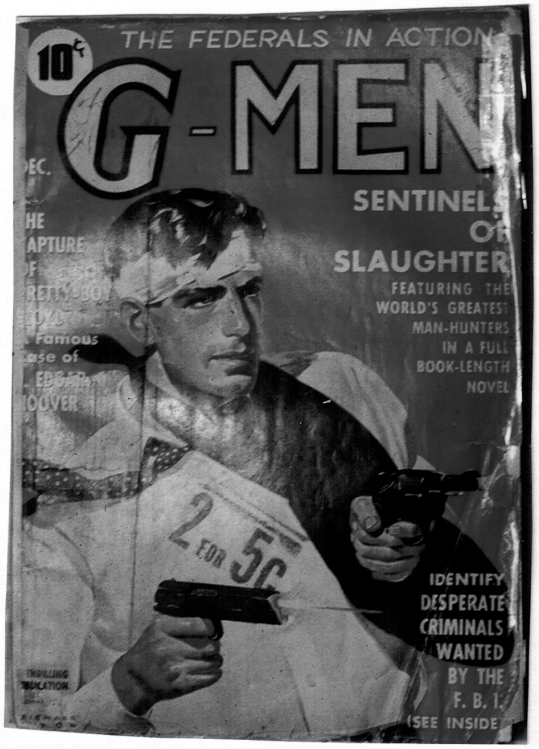
Sorry about my handwriting —

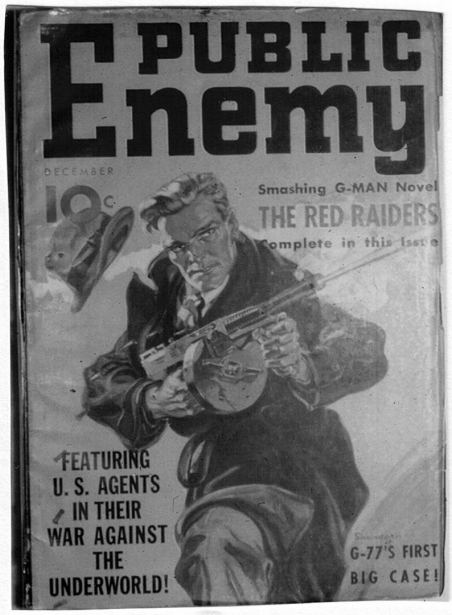

A Dell Publication
DOCTOR DEATH
FEBRUARY
COMPLETE BOOK-LENGTH NOVEL 15¢
THE SINISTER DOCTOR DEATH IN "12 MUST DIE"

12
WHO IS DOCTOR DEATH?
WHAT IS THE SECRET OF THIS SINISTER GENIUS; WHO HAS BUT TO REACH OUT TO SLAY? WHY HAS HE MARKED THESE 12 TO DIE? HOW GETS HE THE POWER TO SUMMON GHOSTLY LEGIONS AGAINST THE LIVING? HERE, IN THIS BOOK-LENGTH NOVEL, LIES THE ANSWER TO THIS AMAZING MYSTERY!
Here Is a New Kind of Thrill and Chill—
Must DIE
From the Devil's Notebook
by Zorro
MYSTERY—ACTION—HORROR

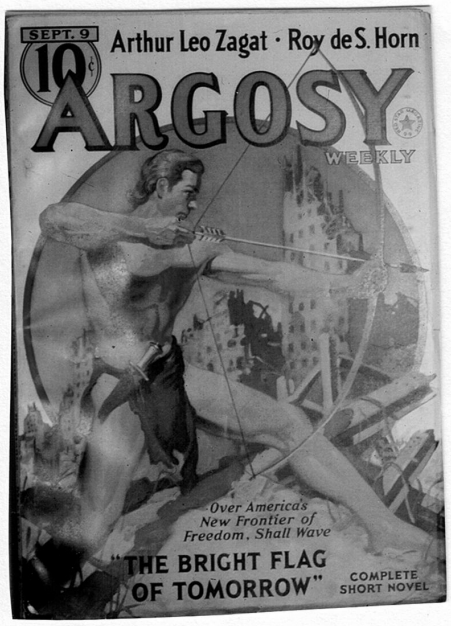

A Great Novel of The Custer Massacre
W. C. TUTTLE - WM. COLT MacDONALD - H. S. DRAGO
NOVEMBER
BIG-BOOK
15¢ WESTERN
MAGAZINE
GUNS OF THE LITTLE BIG HORN
A "WARWHOOP WILSON" Novelette
A BIG NOVEL by WM. COLT MacDONALD

10¢ DIME
MYSTERY
NOVEMBER
MAGAZINE
FEATURE-LENGTH NOVEL OF MYSTERY AND MENACE
THE LITTLE WALKING CORPSES
by ARTHUR LEO ZAGAT
TWELVE WHO WERE DAMNED
by PAUL ERNST
ROGERS-SPERRY
AND OTHERS


10¢
THE FEDERALS IN ACTION
G-MEN
SENTINELS OF SLAUGHTER
FEATURING THE WORLD'S GREATEST MAN-HUNTERS IN A FULL BOOK-LENGTH NOVEL
2 FOR 5C
IDENTIFY DESPERATE CRIMINALS WANTED BY THE F. B. I.
(SEE INSIDE)


PUBLIC Enemy
DECEMBER
10¢
Smashing G-MAN Novel
THE RED RAIDERS
Complete in this issue
FEATURING U. S. AGENTS IN THEIR WAR AGAINST THE UNDERWORLD!
G-77'S FIRST BIG CASE!

10¢ Red ★ Star JUNE
Adventures
White Blood and Savage Cunning -- a Pagan's Strength and a White Man's Courage -- They Called Him -
THE WHITE SAVAGE
And Every Rogue in the South Seas Feared His Name
A GREAT ADVENTURE NOVEL by MARTIN McCALL


SEPT. 9
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Arthur Leo Zagat · Roy de S. Horn
ARGOSY
WEEKLY
Over America's New Frontier of Freedom, Shall Wave
"THE BRIGHT FLAG OF TOMORROW"
COMPLETE SHORT NOVEL

Known Dates Of Magazines

Which Published Western Stories By Hascal Giles

Ace High Magazine
Sept., 1943; Nov., 1943;
June, 1947; Jan., 1947

Action Stories
Summer, 1947

Big Book Western
May, 1947; Sept., 1952

Best Western
Jan., 1953; Sept., 1956

Blue Book
March, 1953

Complete Western Book
May, 1943; Nov., 1946

Exciting Western
Winter, 1942; Sept., 1951;
January, 1953

Fifteen Western Tales
Sept., 1951; March, 1953;
March, 1954

Five Western Novels
April, 1953

Giant Western
October, 1952

Lariat Story Magazine
July, 1946; May, 1947

Leading Western
Feb., 1948; July, 1948

Masked Rider Western
Dec., 1947; June 1948
*

Popular Western
March, 1953

Range Riders Western
Aug., 1946; July, 1947;
May, 1948

Ranch Romances
Feb. 16, 1951; May 23, 1952
July 18, 1952; Oct. 8, 1954

Rangeland Romances
March, 1952; May, 1954

Thilling Ranch Stories
July, 1847

Thrilling Western
Jan., 1945; May, 1947

Ten Story Western
Dec., 1946; Sept. 1947;
Oct., 1948; June, 1952;
June, 1953

Texas Rangers
Oct., 1943; Sept., 1947;
August, 1952

New Western
Nov., 1943; Sept., 1952;
November 1953

West
Nov., 1952; Fall, 1953

Western Rangers
Dec., 1953

Western Short Stories
March, 1943; May, 1950;
Aug., 1952; Oct., 1952

Stories Annual
1955

Sept 1946

* Masked Rider entitled **Death In The Saddle**, Date Unknown. Western Novel, **Kansas Trail**, published in paperback and hard cover by Ballantine Books, distributed by Houghton Mifflin in 1956.

[redacted]

March 24, 1988

Dear Nick:

Somewhere in the midst of the letter I wrote you yesterday I drew a blank. I got sidetracked talking about Harry Steeger and completely forgot to comment on the quetions you asked me about the Masked Rider. That fact dawned on me when I reached the post office, but I decided to let it go and write a second letter.

Before I wrote my first Masked Rider, Leo Margulies, editorial director of Standard Magazines, sent me a 3-or-4-page set of guidelines which detailed the characteristics and dress of the Masked Rider and Blue Hawk, as well as his side-kicks Hank Ball and Dusty Trail. In doing the novels, I stuck pretty close to these guidelines, although I didn't use the exact language suggested by Margulies.

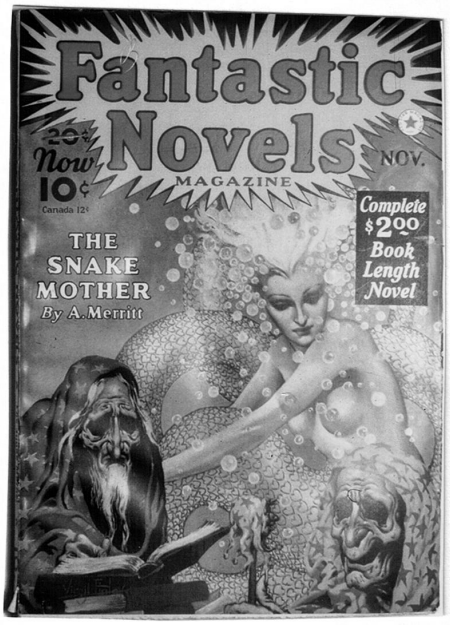
Strangely enough, I didn't particularly enjoy doing these things because it was such a long, drawn-out process. You had to do three sample chapters and a synopsis of the story first and let Margulies see where you were headed with it. He either approved it, suggested changes, or turned it down at this point. If he gave you the go-ahead, you did the novel and if it turned out pretty much the way you outlined it, he accepted it and you got paid. In my case, each step went from me to my agent then to Margulies, then from Margulies to my agent, and from the agent to me. If you didn't turn out another short story or two while you were waiting, you'd go nuts from suspense and fail to make any money that month besides.

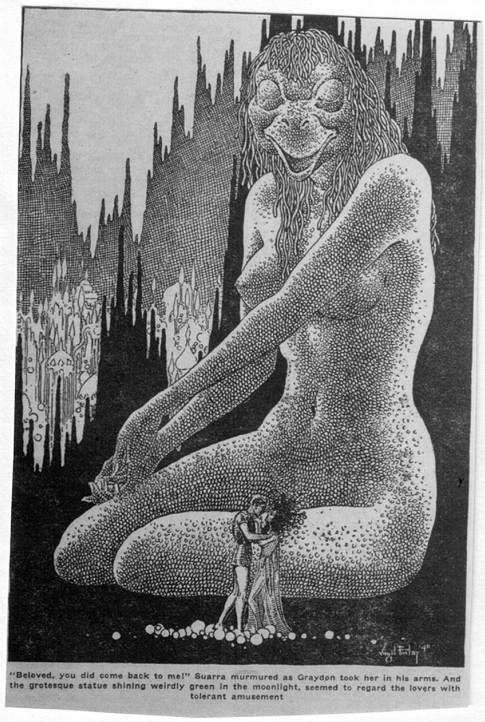
Despite the process it's the only sensible way to do it. At least the author didn't write 30,000 words and THEN FIND OUT IT WASN'T GOING TO BE PUBLISHED. Thank goodness the first outline for the few I did were approved the first time out so I always got paid for my efforts.

I think I still have the guidelines somewhere that Margulies sent me, but I haven't been able to find them. If I run across them some time soon, I'll send them on. At least you'll have some data about the Masked Rider from "horse's mouth".

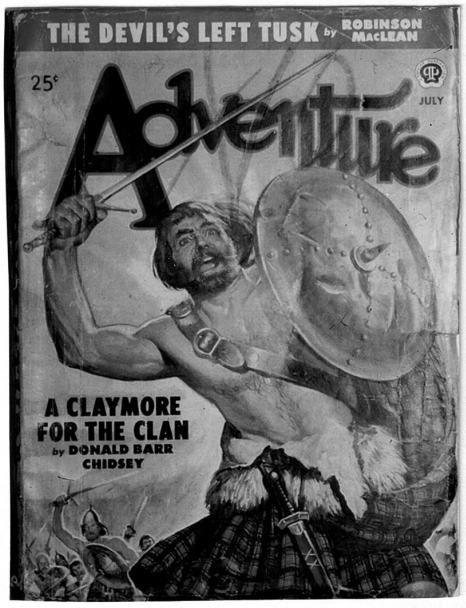
Best regards,

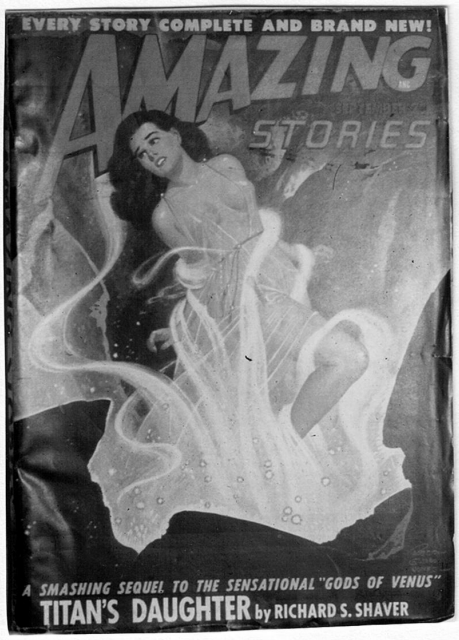
Wascal





"Beloved, you did come back to me!" Suarra murmured as Graydon took her in his arms. And the grotesque statue shining weirdly green in the moonlight, seemed to regard the lovers with tolerant amusement





DRAWN
ESPECIALLY
FOR
NICK CARR,
AN OUTSTANDING MEMBER
OF THAT RARE BREED —
A TRUE FRIEND AND GENTLEMAN —

JUNE 24, 1974

Sincerely,
Franklyn E. Hamilton

Henry Steeger

POPULAR PUBLICATIONS, INC.
420 Lexington Ave.
NEW YORK, N.Y. 10017

July 12, 1973

Mr. Nick Carr
2210 Chambers Lake Drive
Panorama City
Olympia, Washington 98503

Dear Nick:

Yours of July 10th just arrived and I think your remarks about the word "captain" in the title of a magazine are cogent. As you say, "captain" connotes authority and suggests a person who is a cut above the ordinary man. I remember in addition that the word "captain" represented to me a person destined for adventure. He was also a person physically fit because he had passed all the examinations of an army career and had advanced considerably in the ranks of authority. Therefore, he represented adventure, dash and experience and gave the impression of being the type of man who would deal with exciting situations and, because of his many attributes, would be able to handle them well.

All titles were, of course, carefully thought out and represented the theme of the magazine. I once conducted a count of books I had started and the list ran over 300 titles. All of them were successful at one time or another, although some did not last too long, depending on the attractiveness of the title and the genius of the authors involved.

Yes, Wu Fang was my idea and I thought of the name much the same as I put together the Yen Sin. I laid down the story line and shaped the leading characters. The editor you mentioned must have been me because, as I say, I did get the idea and started the magazine - and it is, frankly, a desire to ride on the coattails of Fu Manchu. I remember when my father died I was a very young boy and while all the funeral arrangements were going on I read Fu Manchu. It was a great palliative with all the sorrow going on around me and absorbed me thoroughly on occasions when relatives were weeping all over the place! Yes, it is my memory that Hogan also wrote the Temple of Death. Bob had a passion to write everything in every magazine he produced, and, of course, he did an excellent job, he was so full of enthusiasm and talent.

Sincerely,

Henry Steeger

HS:lbt

STEECO PUBLICATIONS, INC.
420 LEXINGTON AVENUE, NEW YORK, N. Y. 10017 TEL: (212) 687-6950

HENRY STEEGER
President

May 22, 1979

Mr. Wooda N. Carr
305 South Val Vista Drive #57
Mesa, Arizona 85204

Dear Wooda:

I received your two postcards and was glad to hear from you, as always. You're ahead of me on most of the items you mentioned - I missed all of them. First off, I didn't see the recent special on TV "Ike," the two Western pulps could well have been former books of ours and I would have been able to tell instantly had I seen the show.

I have been so doggone busy I haven't had the opportunity to contact Norm Saunders in New York. I thought he was a delightful chap and I enjoyed his company so much at Pulpcon 6.

As for Harold Cruickshank's passing, I can think of no sadder event that has befallen the writing community in recent times. Harold's stories were all of them as genuine and authentic as any fiction to be found anywhere. Harold's goal was to show his native woods in all the glory and immensity he found there. I bought his first series in about 1928, when I was working for the Dell Publishing Company briefly. When we started Popular Publications in 1930, I continued to buy them and I bought them just as long as he wrote them. Every one of them was a great effort because Harold couldn't do any throw-away writing. His pride in the woods and in his writing would not have allowed him to. He was, of course, enormously revered in Edmonton and wherever he went - and, although we corresponded through hundreds of letters, I never met him - but I always knew, as did all of his friends, that he was a giant of a man.

What's this about XENOPHILE being replaced. I didn't know it had been discontinued. Does this mean financial problems for Nils Hardin or is he working on some other project. Either way, it will be a great loss to Pulpfandom.

All the best,

Harry

A FINAL WORD

Before the book's epilogue I thought perhaps the reader might like to glance over brief comments from letters written over time to me from various authors. I have a binder filled with correspondence that gives one a look into that fascinating world of the pulps. So just sit back in that easy chair while I type and see what interesting facts emerge.

HASCAL GILES: August, 2002: "Thanks for sending me a copy of Lariet Story Magazine. Since I don't have any recollection of wriging "Lightweight Lawman," I took time to read it from start to finish."

In another letter from Giles, penned 25 April, 1987: "Strangely enough I did not associate your name with John Dickson Carr. You should be proud to have such an accomplished writer as a relative. I have read a lot of his stories over the years, and the same holds true for Hugh B. Cave."

RON GOULART, 29 September, 1977: "All I know about Tepperman is that Fred Davis told me he took over the Operator 5 series. I leave it to diggers like you as well as Will Murray to find out more about him."

WYATT BLASSINGAME, 4 November, 1977: "I'm fascinated now by the prices being paid for those old magazines. About twenty years ago I tore up maybe two hundred of them, saving my stories and throwing the rest away."

JOE ARCHIBALD, July, 1976: "I'm sorry to tell you I have no knowledge of the whereabouts of Emile C. Tepperman who, during the last decade has become as big a mystery as was Howard Hughes. I used to know him well and I'm certain he wrote ny his real name."

MANLY WADE WELLMAN, 7 July, 1973: "Yes, I wrote two G-Men novels, WAR CRY OF DEATH and STORM OVER CARIB CAY; and that single CAPTAIN FUTURE, THE SOLAR INVASION. I'm sorry to say that I can't give you dates of any of these, but well I remember how one went about writing these. It was s.o.p. with Better Publications, I'd done several book-length sf, stories for them back in the mid-thirties. You, the author, were asked to come up with a book-length. There was a story conference, as intense as those in the film industry, except not so much money flying around. Characters, settings (oh yes, notably settings), a violent plot, etc., and then go on and write it.

With G-MEN, Capt. FUTURE, you already had the characters: The heroes Dan Fowler and Captain Future, each with a bunch of stooges--those already characterized in earlier stories. And the plot always had its pattern, too. I remember Mort Weisinger, the editor, saying about Dan Fowler: "We want him in three critical situations--capture or trapped somehow, and its dangers and difficulties in gerring free." Dutifully I supplied those crises. In WAR CRY OF DEATH (on an Indian reservation) he was flung into a stall with a murderous stallion; in STORM OVER CARIB CAY (in the West Indies), he was thrown into a tank with a gigantic octopus. Those to vary the usual captures and lockups. And always the villain, powerful, murderous, brilliant, and manifestly some plausable guy among those surrounding the hero and commenting on the case. Revealed only in the last chapter."

HUGH B. CAVE, 18 August, 1995: "If you know Robert Harris, the artist, please ask him if he ever did a cover for Far Esst Adventure Stories that was a portrait, mostly in red and gold, of a Chinese mandarin or warlord. The editor of Far East, Wally Bamber, gave me the original of that cover sometime back in the thirties. Over the years I've lost it, much to my regret, but for years it hung on my wall and I sure was proud of it. (It was for a story of mine.) And I seem to remember it had the name Harris on it."

KEN CROSSEN, August, 1975: "My first pulp story was The Aaron Burr Murder Case," under the name of Crossen. Now, the Green Lama came into existence in a sort of off-hand manner. Double Detective wasn't doing too well and they wanted to flesh it up. I had nothing to do with editing it but was called in on conferences with Gibney and Paul Johnson, who was the editor, about what could be done. It was finally decided to do something to compete with the Shadow and I was asked to draw up an outline for such a character. The result was the Green Lama first called the Gray Lama but changed for reasons of color on the cover, and I was also asked to write it. I did 18 Green Lama novels under the name of Richard Foster. They ran to about forty thousand words each."

HAROLD F. CRUICKSHANK, 12 March, 1975: "Bob Hogan was one of the most eager, spirited, earnest young writers I have ever known. I knew Bob many years ago when he wrote to me from New York for a big of assistance in getting his very first sale of an Air War story. He was such a nice young chap, I at once wrote several pages of helpful material, since he flattered me by suggesting that it was my style of copy he wished to write. Mr. Steeger and Bob created the famous character, G-8 and Bob then practically owned the magazine, Battle Aces, which became the very popular G-8 And His Battle Aces."

TALMAGE POWELL, 11 March, 1988:

The pulps were as truly American as jazz; and like the music, the passage of time seems to be assessing pulp with more objectivity than during the days when they were on the news-stands month after month. Like all forms of expression the pulp genre contained its full share of junk; but through the focus time-past and hindsight, quite another face of pulp emerges: a roster of the finest fiction writers enriching American culture would include names of talent which had its first baptism in print on a rough-paper page, Ray Bradbury, Walt Corburn, Dashiell Hammett, ad infinitum; a review of pulp from the vantage point of the present suggests that in the miasma of excellent, good, bad, indifferent, pulp just about single-handedly fashioned the modern science fiction story, the hard-boiled private eye, contributing immeasurably in the western and adventure developments. So it would seem that anyone who would sell pulp short simply is not fully acquainted with a mosaic out of which was distilled a major contribution to American art.

Norman Daniels, 28 March, 1988

I remember the old pulp days as those of fulfillment and fun, although there was a lot of work involved. Still, it was a somewhat careful occupation and quite rewarding, despite the word rates which, today, would resemble slave labor. Fifty dollars for a five thousand word short story was quite gratifying in those dear dead days, especially when you sold a lot of them. I know we endured the big depression of that era without being greatly affected.

The editors then, were wonderful to get along with. No pomposity, no blaring egos. Where, today, would you find the likes of Harry Steeger, Leo Margulies and John Nanovic with their fine cooperation and understanding?

I think today, the memory of the pulps are largely underestimated. There was still some pretty good writing in those days and the plotting still shows up in many of the TV and movie projects.

WALTER M. BAUMHOFER, 10 December, 1980: "The time I spent in the pulps, about ten years were I think, the most fun of my whole life. Sure, I enjoyed the slicks, and particularly enjoyed the money, up to $2500.00 a picture, but I enjoyed the pulps more. Whenever I delivered a painting, Harry Steeger and I would play ping pong. He invariably beat me, which I ascribed to his having had an education at Princeton. It wasn't a case of losing to the boss on purpose, either. He was just to damn good."

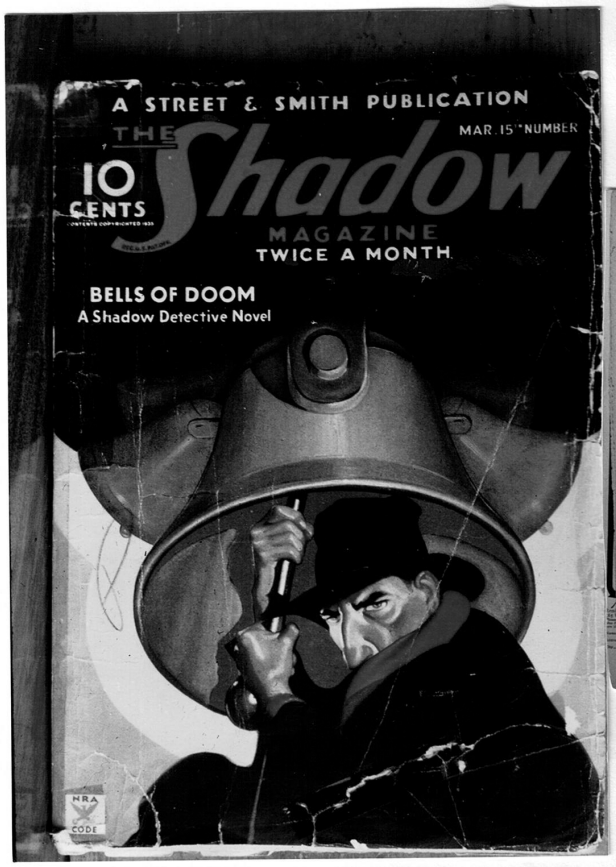
JEAN FRANCIS WEBB, 28 October, 1987: "I hadn't believed those old pulp days were remarkable at all, let alone by so vital and loyal a body of devotees."

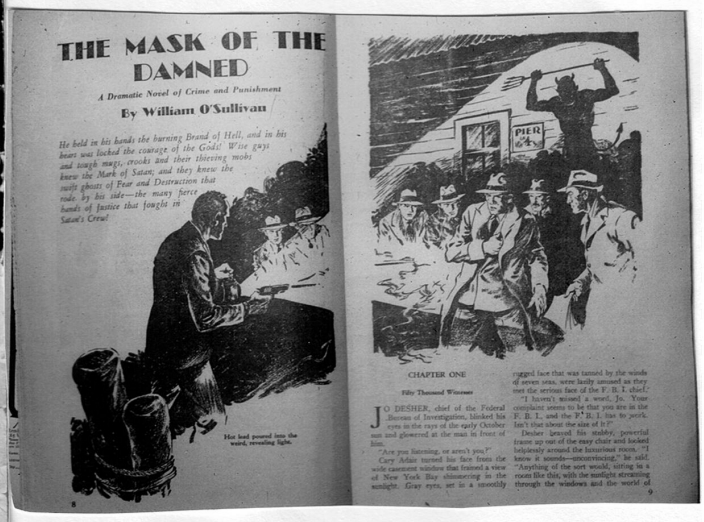
ROBERT G. HARRIS. 30 August, 2003: "Pulp art was most meaningful and a very important step in learning to become a successful illustrator. I will always be greatful for this early rewarding training."

RYERSON JOHNSON, 31 May, 1979: "You mentioned Frederick C. Davis. He wrote such a beautiful story. I was editing at Popular when his novelettes were coming in for Dime Mystery and Detective Tales. We'd scrap for the privilege of getting to edit them--they were such fascinating reading. Davis and Day Keen."

KENNETH A. FOWLER, 7 April, 1980: "In answer to your letter of 3 April I wish I could answer your question regarding Emile C. Tepperman. But regretfully I cannot."

. . . . . .





EPILOGUE

I owe an apology to one particular group of artists--those who illustrated the interior pages of every pulp magazine. Perhaps someone will write about each of them in another book. Their excellent sketches defies description for one reason alone--each told a story in itself.

Sometimes they were identified and the reader looked forward to viewing more of their art. One simply cannot imagine a SPIDER story without the sketches of John Fleming Gould. He also was responsible for Jimmy Christopher of Operator 5 and G-8 and His Battle Aces.

Unfortunately I missed meeting Gould at one of the pulp magazine conventions. But fortunately he made a few sketches that are now in the hands of a couple of friends.

Another is James Rozen who gave us a fine portrait of Dr. Yen Sin. Don't overlook Frank Flachy and John Richard Flanagan, who brought The Mysterious Wu Fang to life.

Can you imagine a copy of Dime Mystery Magazine wothout the illustrations of Amos Sewell?

Sometimes their names were listed in small print like in the October, 1950 copy of Famous Fantastic Mysteries.

Here you read--Cover by DeSoto. Inside Illustrations by Finlay, Lawrence and Fawcett.

I selected a copy at random from my limited pulp collection, opened to the first page of G-Men from October, 1935. This was the first story and had in small print these words: (Profusely Illustrated.)

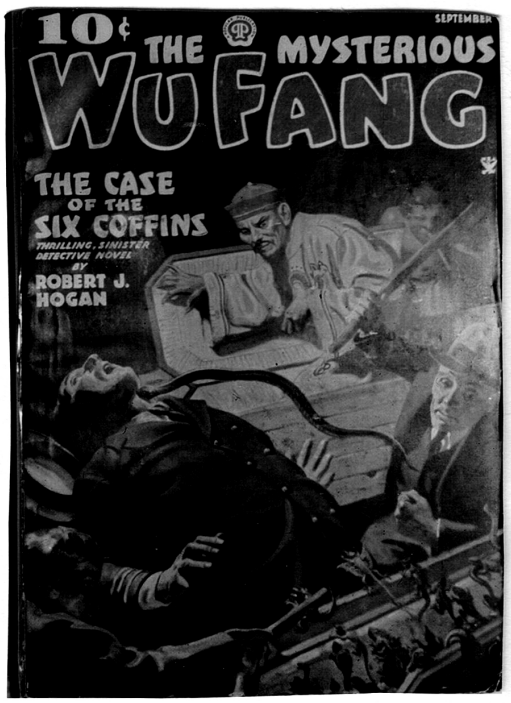
Let's try Famous Fantastic Mysteries, October, 1947. Along the bottom of the Index page we read: Cover by Lawrence. Inside Illustrations by Finlay, Box, and Napoli.

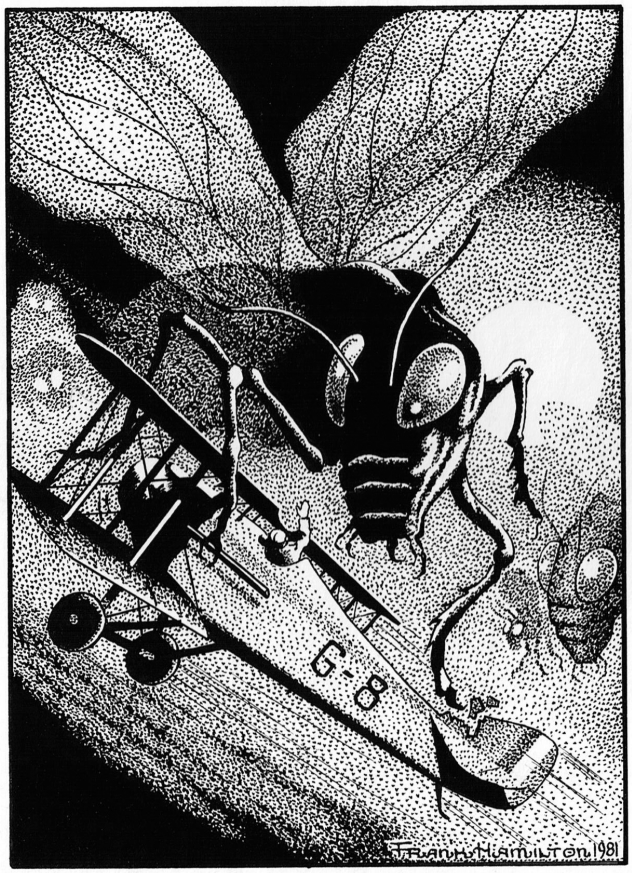
From Western Short Stories, December, 1936, is this: Cover Illustrations by J.W. Scott. Illustrations by L.F. Bjorklund.

The magazine Mystery Novels, dated September, 1939, had the interior artist's name in very small print on the lower right, but I just couldn't quite make it out. So it goes.

But let's give all of those artist's their rightful place in the history of the pulp magazines. As a man named Francois Rabelais once wrote: "And thereby hangs a tale."

Indeed it is waiting to be told. Meanwhile I salute each one of them!



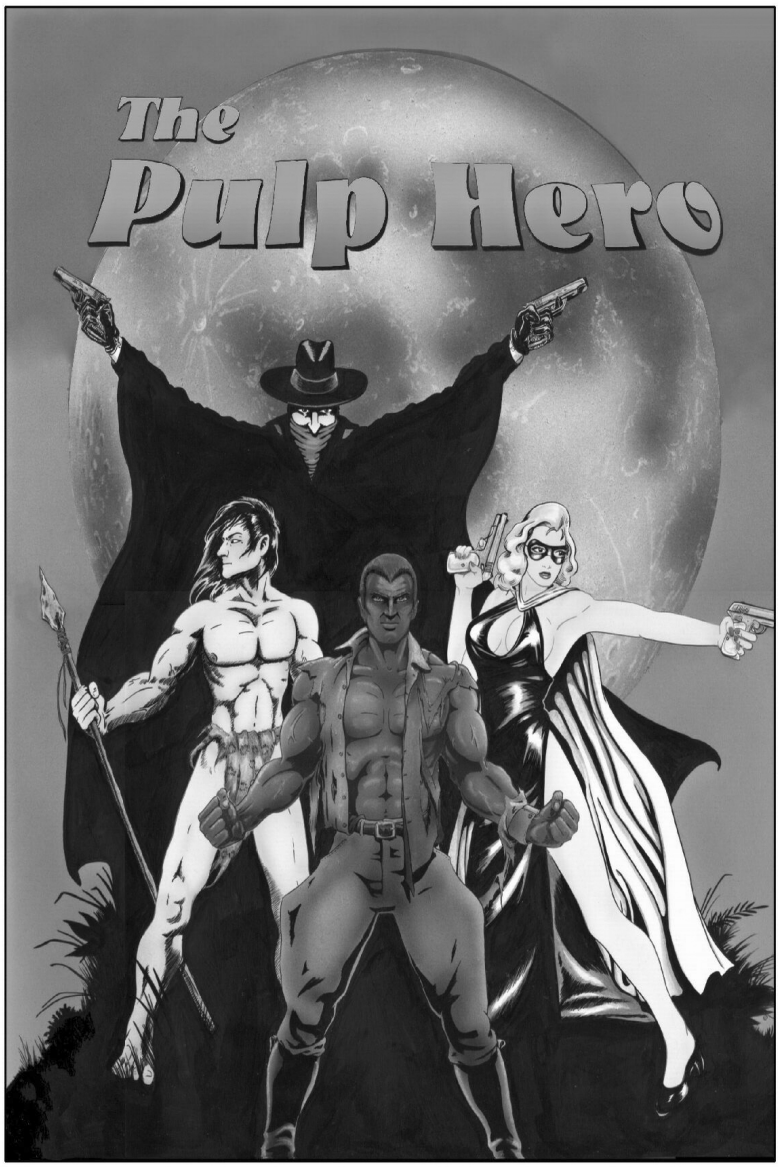


To Nick Carr:-
Gentleman—
Humanitarian—
Friend!
Frank Hamilton
Aug., 1981

* * * * *

As long as people keep the memory of America's Literary Golden Age alive, this will never be...

THE END



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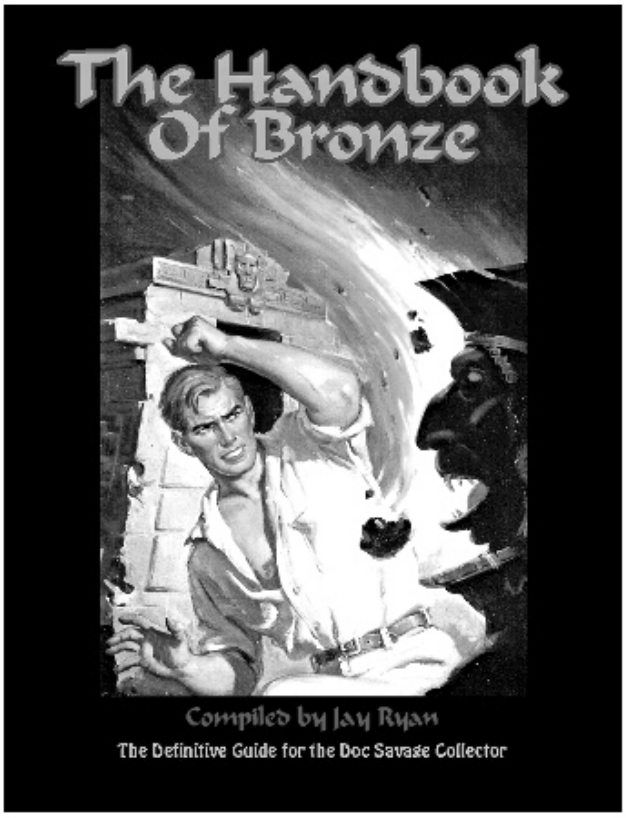

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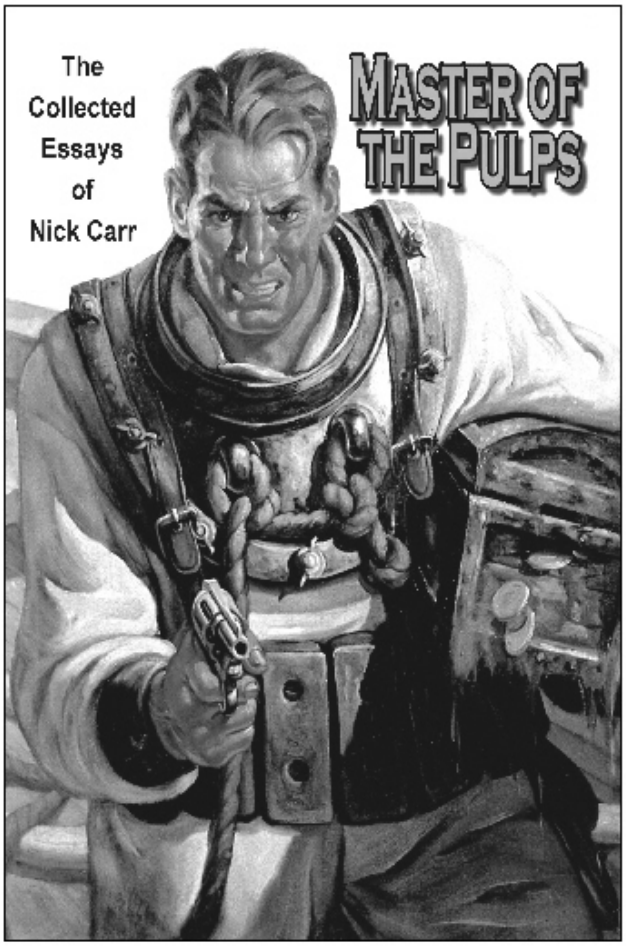

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